THE R.C.M. MAGAZINE

CENTENARY YEAR

AUTUMN TERM 1983

THE RCM MAGAZINE
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THE R C M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC, AND THE OFFICIAL JOURNAL OF THE RCM UNION

The Letter killeth, but the Spirit giveth life

Volume 79, No. 3 1983

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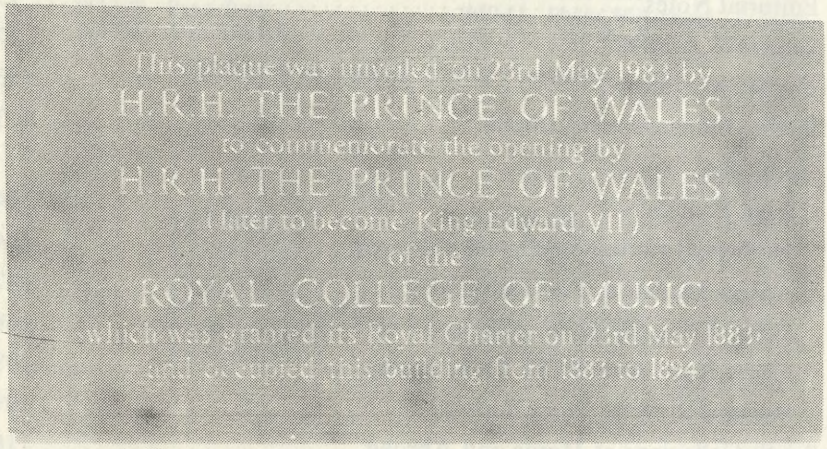


David Harpham

The new plaque in the Royal College of Organists

EDITORIAL NOTES

This is the third of the RCM's Centenary Year issues of the *Magazine,* and the last to use the cover derived from the special Jubilee edition of 1933. It includes some more reprints of Jubilee tributes, but enough is perhaps enough, and we should remember to move onwards and upwards without too many backward looks.

But musicians understandably base themselves on traditions, and as centenarians by association we have many things to look back on in pride and gratitude (and perhaps some in anger). It is not possible for us to express adequately our appreciation of what is being achieved to make the Centenary Year a springboard for the developments in the College's future; the many many generous special gifts to the Appeal are not listed in these pages along with those given to the College for other purposes, but all of us are conscious how much has been achieved (in very difficult times) by Mr. Leopold de Rothschild and his loyal fundraising supporters, and are deeply grateful. That the Royal Academy of Music contributed its splendid performnce of Mahler's 3rd Symphony (with Helen Watts, under Maurice Handford) in the Royal Festival Hall on 13 July, was a most heartening demonstration of musical solidarity.

The Summer Term's issue should of course have been numbered on its Contents page as Volume 79, No. 2; many apologies.

The mention in the last issue of the second performance of Rudolph Dolmetsch's 1938 orchestration of Bach's *Musical Offering* may perhaps have misled some readers into thinking that this distinguished member of a famous family was still alive. He was called up in 1940, served as a gunner in Heavy Anti-Aircraft, and was on his way to Cape Town (to become Bandmaster of the Royal Artillery Mounted Band) in the torpedoed *Ceramic* in the South Atlantic in December 1942. His personal qualities and talents as an instrumentalist remain in his contemporaries' memories; his other musical abilities were comparatively little known.

What should be done about the format of the *Magazine,* especially its cover? Continue to use the former line drawing of the RCM's facade, or one of the other old designs? Or strike out for something new? If you care, please write to the Editor at once, so that the Committee can weigh your views before embarking on the first 1984 copy.

In the meantime you may notice some slight changes in the layout. If you like or dislike them, please say so. And if you have views on other matters, or could spare some jottings from your literary worktable, they will be gratefully received, and probably printed. (Unfortunately the 'copy' for this issue was apparently not sufficiently clearly marked, and its 'style' is therefore not consistent.)

Not everything can be topical. Roger Tebbet's Stokowski assessment unfortunately arrived just too late to appear for his 100th birthday in 1982, and so has been held back because of *the* Centenary. Ruth Dyson's recollections have similarly had to be delayed. It is good to have more of Margaret Nosek's memories. But we have, alas, nothing by a present student.

A press release has arrived about 'Composer Playing Cards', described as 'a unique set . . . featuring 54 photographs (*sic*) of the great composers'; they range from Bach to Gershwin. Unfortunately we have not received a pack, but only one sample card (the Seven of Clubs — Sibelius; one can guess who is on the Nines), and illustrations of the Queen of Spades.

Bizet (not the composer of *Pique Dame*), and the Ace and Eight of Diamonds — Liszt and Elgar respectively. Tarot and other symbolism may be involved; there are perhaps two jokers, one of them the composer of *Jeu de Cartes?*

The packs are available from Thurston Moore Country, Ltd. (*sic*). P.O. Box 1829, Montrose, CO 81402, USA for US$ 3.98 plus $2.00 for overseas airmail postage and handling.

For new readers, and as reminders for Christmas and other presents, it may be worth 'advertising' the various items marking the RCM's Centenary, in descending order of price: Centenary tie, £8.50 silk, £4.50 polyester (plus 50p packing and postage); *The RCM, a Centenary Record 1883-1983* by H. C. Colles and John Cruft, £6.00 including p. and p. (£5.00 from the Finance Office); Museum of Instruments Catalogue Part I *European Wind Instruments* by E. A. K. Ridley, £4.00 (plus 70p p. and p.); the recording of music from the Service of Thanksgiving, £2.75 (record or cassette) (plus £1.00 p. and p.); Musithon mugs, £1.50 (plus 50p p. and p.); Centenary ashtrays, £1.50 (plus 50p p. and p.); Centenary stickers 30p Orders and remittances to the Appeal Office, please.

The Friends of Covent Garden are again offering all the privileges of Full Membership (£19) to Junior Associates (under 16) for only £7, with the addition of vouchers worth up to £54 to buy reduced price opera and ballet tickets for themselves and their accompanying friends, and some other seats at specially reduced prices. Send your name and address to The Friends, Royal Opera House, Covent Garden, London WC2E 7QA.

Mr J. I. Laurie is researching for a biography of Mark Raphael, Hon. RCM, the distinguished singer, teacher and composer (now in his 80s), and would greatly appreciate hearing from anyone who has known, worked or studied with him, or heard him in recital. Please write to 23, Church Mount, London N2 0RW, or telephone 01-493 7050 (office) or 01-458 6994.

It is sad to preface the Director's Address this time by confirming that he is retiring at the end of 1984. Some Editors have had difficulties with some Directors; this is an opportunity to pay an early tribute to Sir David Willcocks for his constant helpfulness, and his great and generous care with words as well as with music.

DIRECTOR'S ADDRESS — 19 SEPTEMBER 1983

'The old order changeth, yielding place to the new.'

That line from Tennyson describes, in more poetic language than I can command, the successful completion of the first stage of the College Centenary Development Plan.

Gone is the old canteen. It was woefully inadequate in many ways, but let us not forget that it served as the social centre of the College for generations of students and witnessed the development of many a friendship. In its place we now have a splendid new diningroom, and, allied to it, a fully equipped modern kitchen, complete with cold room, stores and office. Already most of you will probably have had a meal in the Dining Room and you will doubtless have inspected, I hope with approval, the new Students' Common Room and the re-designed Bar, all newly furnished from the proceeds of a legacy.

Before commenting upon the new rooms in detail I wish to pay tribute to all those who are responsible for this significant improvement in the amenities of the College, and therefore in the welfare of both staff and students.

First we should remember that this new building programme has been made possible through the generosity of many donors to the Centenary Appeal, to whom we are very grateful.

Secondly, we have to thank Sir Hugh Casson and Mr David Ramsay of Casson, Conder & Partners for the brilliant idea of building over part of the Imperial College car-park — and, in so doing, gaining for the College valuable additional space — and for their imaginative designs which are both functional and aesthetically satisfying. Mr Ramsay has spent very many hours over the last two years in consultation with virtually every Department of the College, so that all interests could be considered. He has discussed many options with various College committees and sub-committees; he has secured the approval of Imperial College and the relevant planning authorities; he has worked closely with professional consultants and monitored the work of the contractors, sub-contractors and suppliers, all of whom have contributed to the finished work of which they and we can be proud.

It has not been easy to meet the target date for completion. It could not have been achieved without the patience and understanding of Professors and Students who used the New Building last year and frequently suffered disturbance from the noise of construction, even though kept to a minimum; nor without the determined effort of the employees of James Longley, the contractor; nor without the dedication of Vicky Hastings, our Catering Officer, and her staff during these last hectic days; nor without the efforts of Eddie Tucker and the Committee members of the Students' Association.

The President of the Students' Association has kindly invited me to have the first official drink in the new bar this afternoon and I look forward to downing the inaugural pint. The bar, which will normally be open from 12 to 2 and from 5 to 7, is provided with suitable wine and beer stores and with

David Harpham

The Director opening the new Bar

a larger counter than before. The old windows have been replaced with a new glazed screen which overlooks an open well, giving views across to the new Common Room and also down to the new dining-room below.

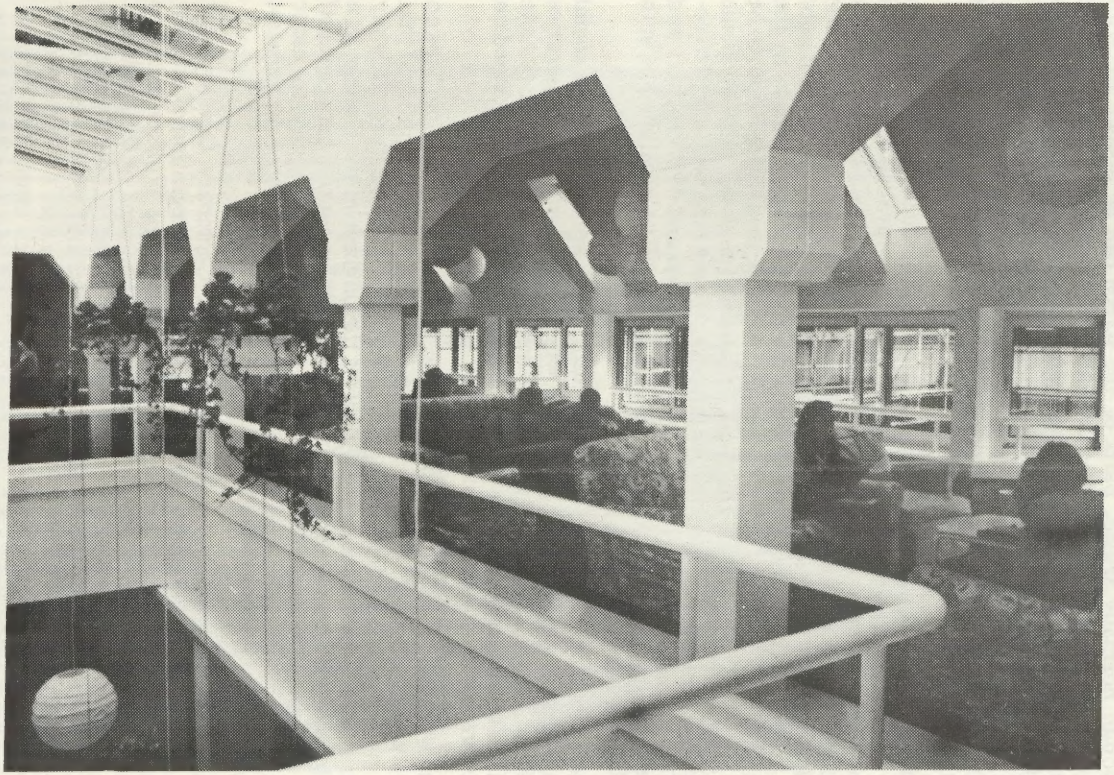
Although normally sealed, parts of the screen can be opened by prior arrangement, so that the bar and common room may be used *en suite* on special occasions. Just outside the entrance to the Bar there is a new vending machine area, with limited seating accommodation, which can be enjoyed when both bar and dining-room are closed. The Students' Association office has been relocated 'conveniently', one may say, just along the corridor from the Bar!

Much thought was given to the design and decor of the Dining Roomm, so that the most efficient use could be made of the space available and so thatb it could be a bright and attractive room. Hence the L-shaped servery counter, the light-coloured floors and walls, the white melamine tables, the scarlet upholstery of the chairs, the high ceilings — varied in form and light and colour — and the central gallery which gives visual release to the middle of the room. It is in the interests of us all for the Dining Room to be run in the most efficient, the most economical and the most hygienic manner, so service will be from one counter. We are especially asked to co-operate with the kitchen staff by removing our trays and dirty crockery and placing them on the trolleys provided. Smoking will be prohibited in both the Dining Room and the Common Room.

Quite apart from economic considerations, there are undoubtedly social advantages in a single dining room in which Professors, Administrative Staff and Students can have meals together. But it is a wise move to have installed movable partitions so that a degree of privacy can be obtained on occasions when it may be desirable.

In the weeks ahead there may well be some 'teething problems' (perhaps an unfortunate metaphor in relation to a dining room) but I am confident that with patience and understanding such problems will be solved. It is my belief that we shall see a development of the concept of the College as a family, and welcome the additional opportunity for contact between staff and students. Doubtless there will be many an opportunity to judge whether Sydney Smith was correct when he wrote: 'One of the greatest pleasures of life is conversation'.

Having successfully completed Stage I of the Centenary Development Plan, we turn our thoughts to Stage II, which is the integration of our two Libraries (the Parry Room Reference Library and the Wolfson Lending Library) into a single Library complex in the basement of this building. Already work has begun on this Stage. The Chief Librarian and the members of the Library staff, together with additional helpers, have been working hard in preparation for the move next summer. The basement of this building is now little more than an empty shell, much of the noisy structural work and the dismantling of the old kitchens having been undertaken during this summer vacation. This time next year I hope that the move will have been completed and that the new Library will be fully operative. To make this possible it will almost certainly be necessary to close or to have restricted access to the Libraries during the latter part of



David Harpham

The new Students' Common Room

the Summer Term, but due warning will be given about this. The benefits of the new Library integration will be considerable, but a further gain will be the additional space available as a result of the move. Consideration is already being given to the use of that space, and various options explored.

Looking still further ahead to Stage III, it is hoped that it will be possible within the next month or so to embark upon preliminary studies and discussion in connection with the projected new Opera Theatre. But the decision to proceed, even with preliminary studies, will depend upon the continued progress of the Centenary Appeal, the total of which has now reached £2,889,444. A great boost has been given to the Appeal in recent months by a very substantial anonymous gift of £250,000 and by a second donation of £50,000 from another anonymous source. Furthermore, the Secretary of State for Education has informed us that, subject to Parliamentary approval, another £100,000 will be forthcoming from the Department of Education and Science when our Appeal total reaches £3 million. Many people are making great efforts on our behalf to ensure that we reach our immediate target of £4 million before the end of 1984. The President of our Appeal — His Royal Highness The Prince of Wales — has graciously consented to be present at no fewer than four major fund-raising events during this term. First, a concert given by Barry Manilow at the Royal Festival Hall on Thursday 6 October. Second, a Gala Auction at Christie's on Wednesday 2 November, for which many valuable items have been donated. Third, a concert given by Placido Domingo at the Royal Festival Hall on Monday 7 November, which will benefit both the Royal Opera House and the Royal College of Music; in this concert the RCM Chorus, RCM Chamber Choir, RCM Opera School and RCM Symphony Orchestra will be taking part. Fourth, a concert at Kensington Palace on Monday 5 December given by Rostropovitch and the English Chamber Orchestra under Raymond Leppard. We are most grateful to the Prince of Wales for this sustained support of our Appeal, and also to The Princess of Wales who has very kindly sent a personal donation.

The Chairman of the Appeal Committee, Mr Leopold de Rothschild, has been indefatigable, and for the past two years he has devoted the greater part of his time to the conduct of the Appeal. He has been the driving force sustaining its momentum. He deserves the help and encouragement of everyone associated with the College.

This Address so far has been confined almost entirely to the consideration of the new building. More important than dining rooms, kitchens, common-rooms and bars are the human beings who form our College.

It is with pleasure that I report that our President, who will be coming to the College on 22 November, has graciously approved that Sir Keith Falkner and Mr Peter Morrison, each of whom has in his own way rendered great service to the College, should be appointed Vice-Presidents, an honour reserved for few.

Furthermore, Her Majesty has graciously approved the appointment to the Council of Mr George Blunden, an Executive Director of the Bank of England, and Mr George Christie, Chairman of Glyndebourne. We look forward to welcoming to the College these two new Council Members whose knowledge and experience will be of great benefit to the College.

The President was also pleased to approve a recommendation that Fellowship of the College be conferred upon Dr Malcolm Arnold, Lady Barbirolli, Mr Louis Carus, Mr Bryan Drake, Ruth Lady Fermoy, Mr Philip Jones, Mr Philip Ledger, Mr Itzhak Perlman, Sir John Pritchard, Miss Marisa Robles, Miss Marion Studholme and Mr John Williams.

New members of the Professorial Staff joining us this term are Michael Davis (former student of this College and now Leader of the LSO), Geoffrey Parsons (the celebrated accompanist), John Wallace (principal trumpet of the Philharmonia Orchestra), and Sonja Nerdrum, who will be responsible for the teaching of French. Whilst extending a warm welcome to these new Professors, we thank those who retired at the end of last term for their devoted work for the College: Mr Angus Morrison, Mr John Russell, Mr Richard Walton, Mrs Barbara Boissard, Miss Else Mayer-Lismann, and Miss Jeanne Henny.

I am happy to say that Mr Angus Morrison, though officially retired, will still be teaching those students who have yet to finish their course with him. As a Council Member and also as Senior Professor Emeritus he will be continuing his extraordinarily valuable service to the College over a period of 58 years. Mr Kendall Taylor, whose period of service is scarcely less than that of Mr Morrison, has become Senior Professor in succession to him.

We welcome to the Administrative Staff Mr Jasper Thorogood, Director of Music at Chigwell School, who becomes Assistant Director of Studies in succession to Mr Alex Knapp, who left us at the end of last term with our thanks and good wishes for his research project at Cambridge.

Finally, I wish to welcome some 174 new students, of whom 7 will be embarking upon the Opera Course; 40 on other Postgraduate Courses; 10 on the three-year B.Mus. Course; 39 on the three-year GRSM Course; and 78 on the four-year Performers' Course.

Most of our new students are from the United Kingdom, but some have come to us from overseas: from the United States, Canada, South America, Bermuda, Japan, Singapore, Australia, Mauritius, France, Spain, Switzerland, West Germany and Denmark. We are thus reminded of the international standing that the College enjoys, and has enjoyed since its foundation 100 years ago.

The traffic is not all in one direction, for there is a constant flow of musicians from this College to all parts of the world. Some go to conduct, play or sing; some to lecture, adjudicate or examine; some to compose or undertake research; some for advanced study.

Amongst those who have travelled widely in recent years and been splendid ambassadors for the College are the members of the Music Group of London — Hugh Bean (violin), Eileen Croxford (cello) and David Parkhouse (piano). Only last year they performed in Hong Kong and a number of cities in China. Next month they set out on a tour of the Middle East under the auspices of the British Council. I am delighted that they have agreed to play to us now, their programme being Haydn's Trio in G ('The Gipsy Rondo') and Brahms' Trio in C, op. 87.

THE RCM UNION

The Union's 'At Home', on 21 June, was rounded off by a performance in the Parry Theatre of works by Anthony Baines (Variations on *In Cellar Cool*) and Beethoven (part of his Fifth Symphony) for woodwind quartet, by Schroeder for string quartet (entitled *Eine Kleine Nachtmusik),* and Offenbach's one act 'incident with music' *Not in front of the Waiter* (or *Under the Aspidistra),* given by members of the Opera School. They cast new light on the composers, and on some of the performers, and were greatly appreciated.

THE RCM UNION

NEW MEMBERS

Caroline Ashton
Elizabeth Brice
Camilla Brunt
Elizabeth Collins
Ann Cross
Keith Davis
Anna Dryer
Mairearad Duggie
Alison Eales
Imogen East
Peter Fisher
José Flores
Alan Garner
Susan Gough
Jonathan Griffin
Harold Gurden
Arni Hardason
Joanna Harris
Stephen B. Hill
Jane Ingamells
Laurence Joyce
Rosalind Leney
David Lowe
Alexander McCrae
John McGreal
Edgard Meinhardt-Iturbe
Mrs Frank Merrick
Mrs L. R. Mitchell (June Reis)
Angela Moore
David Murray
Helen Opie
Mary Roberts
Roy Robinson
Sally Rose
Caroline Rowland
Sheila Salooja
Barbara Seal (Mrs Dixon)
Paul Speirs
Jane Streeton
Melanie Strover
Neil Tarlton
Mrs J. E. M. Treweek (Maxine Bradley)
Penny Vickers
Mrs P. Watson (Pamela Satchwell)
David Watt
Lisa Wigmore
Michael Wiles
Joy Williams

BIRTHS, MARRIAGES AND DEATHS

* denotes Collegian

BIRTHS

BULLARD: to Janet (née Dakin) and Alan Bullard* a son, Samuel Anthony, on 20 October 1982

DAVIS: to Jennifer and Keith Davis* a son, Dominic Charles, on 20 February 1983

DEAN: to Carolyn and Stafford Dean* a daughter, Laura Elizabeth Howells, on 27 April 1983

HUSBAND: to Mary* (née Greenfield) and Bryan Husband* a son, Christopher Edward, on 27 April 1983

KINGSLEY-SMITH: to Cherith* (née Milburn-Fryer) and John Kingsley-Smith* a daughter, Julia Margaret, on 14 July 1983

MACKIE: to Kathleen* (née Livingstone) and Neil Mackie* a daughter, Elinor Sheila, on 9 August 1983

MUSSETT: to Griselda (née Camm) and Andrew Mussett* a son, David Henry Duncan, on 29 May 1983

POOLE: to Christina* (née de Jong Cleyndert) and Hugo Poole a daughter, Kate Antonia, on 7 December 1982

MARRIAGES

BETTERIDGE — BENNET: Stephen Betteridge* to Susan Caroline Bennet* on 5 August 1983

CARNE — JOHNSTON: Jonathan Carne* to Naomi Johnston* on 30 October 1982

LOCK — BESWICK: Michael Lock to Kate Beswick* on 20 August 1983

THOMPSON — WALKER: Ian Manson Thompson to Diane Walker* on 2 July 1983

DEATHS

ALEXANDER: Dr. Alfred Alexander, Hon. RCM, on 13 June 1983

ARCHIBALD: James Archibald on 25 July 1983

BROUGH: Fred Brough on 14 December 1982

CORNFORD: Robert Cornford on 17 July 1983

KLEIN: Hilda Klein, BEM, FRCM, on 7 June 1981

LEWIS: Sir Anthony Lewis, CBE, FRCM, on 5 June 1983

LYLE: Barbara Lyle on 30 April 1983

SCHEFFEL-STEIN: Renata Scheffel-Stein, Hon. RCM, on 19 May 1983

SCOTT: Dr Gregory Scott, MB,BS,BSc,MRCGP, in July 1983

WOOD: Avril Wood, Hon. RCM, on 10 May 1983

OBITUARIES

FRED BROUGH

Fred Brough died peacfully in hospital at the age of 86. He was a student at the College from September 1914 until July 1915. He established the annual Prize for Orchestral Leadership.

HERBERT HOWELLS

Address given at the Service of Thanksgiving for Herbert Howells in Westminster Abbey on 3 June 1983:

'It isn't easy to move from your midst into this pulpit, to become your voice in salutation and farewell to a musician and colleague recently gone from us. At this moment each one of you will find priority for a phrase or a memory most appropriate to the friend we now recall . . .'

Those words are not mine. They are from a Memorial Address given several years ago by Herbert Howells. They seem to be singularly relevant today as I stand before you and become your voice in salutation to him.

Herbert Howells, living to the age of 90, and possessing his faculties in full measure almost to the end of his life, was one of the most important and influential figures in English musical life in the 20th century. It is fitting therefore that his ashes should have been interred here in Westminster Abbey in the presence of this congregation which includes members of his family, fellow-musicians and other friends, and representatives of the many institutions that he served with devotion. Here he will rest among the most illustrious of our land in close proximity to Edward Elgar, Ralph Vaughan Williams and Charles Villiers Stanford, all of whom enjoyed his friendship.

Herbert Howells had a special affection for Westminster Abbey where, over the years, his music has regularly been sung and played. He wrote an Introit for the Coronation Service of 1953, a setting of the Evening Canticles for the Jubilee Festival Service of the Church Music Society in the Abbey in 1955, and a further setting of the Evening Canticles

in 1957, inscribed 'For the Collegiate Church of St. Peter in Westminster'. A memorable performance of this latter setting was given on Sunday 17 October 1982, when all the music at Evensong in the Abbey was by Herbert Howells to mark his 90th birthday.

As a composer, his place in musical history is secure. Like his predecessors, Elgar, Vaughan Williams and Holst, Herbert Howells developed a highly personal mode of expression, making his works immediately recognizable to the discerning listener. Keenly influenced by the modality and florid linear writing of the great Tudor composers, as was his great friend Ralph Vaughan Williams, Herbert Howells acquired his distinctive style early in his career.

His prodigious creative gifts had been quickly recognized in the award of an Open Foundation Scholarship at the Royal College of Music, followed by the Grove Scholarship and his election as Bruce Scholar. When he was only 19 years of age his *Mass in the Dorian Mode* was conducted by Sir Richard Terry in Westminster Cathedral, and a year later his first orchestral work — the Concerto in C minor for piano and orchestra — was conducted by Stanford.

His subsequent long career spanned a period when many composers, in a search for novel means of musical expression, experimented with serialism, with aleatoric techniques and with electronic music. Herbert Howells eschewed these new styles of composition and found new things to say, using conventional language. In withstanding the pressures of change around him and remaining true to his instinctive creative impulse, he displayed courage and artistic integrity.

Living in an age when leading British composers were attracted more to the concert hall and the opera house than to the Church, Herbert Howells enriched to a greater degree than any other 20th century composer the Cathedral repertoire, and his church music is used widely throughout the Anglican Communion.

In the major choral and orchestral works, such as *Hymnus Paradisi,* dedicated to the memory of his son Michael, *Missa Sabrinensis,* composed for the Three Choirs Festival at Worcester, and the *Stabat Mater,* commissioned by The Bach Choir, Herbert Howells made an important contribution to oratorio; and in the orchestral music, chamber music, keyboard works and songs are to be found further products of his fertile imagination and compositional skills.

Though his output was considerable, Herbert Howells would undoubtedly have written much more, had he not devoted a great deal of time to teaching, lecturing, examining and adjudicating at Festivals. In each of these spheres, he did outstanding work for musical education.

It was in 1920, having recovered from a period of ill-health, that Herbert Howells was appointed to the Professorial Staff of the Royal College of Music, where his brilliant gifts as a teacher were displayed for over sixty years. He inspired tremendous loyalty in his pupils and earned their respect and deep affection. He realised that composition could only be taught to a limited extent, and that his task as a teacher was to nurture the natural creative talent of his pupils, whilst drawing their attention to

technical impracticalities and to inconsistencies of style. Never one to impose his own style upon others, never one to stifle originality in whatever form it manifested itself, he encouraged the development of the individual personality. That philosophy enabled him to help students as diverse in their compositional styles as Edwin Roxburgh, Lawrence Casserley and Andrew Lloyd Webber.

It was in his nature to lavish as much attention on those of modest attainment as upon those who revealed exceptional talent. So strong indeed was the bond between teacher and pupil that many a person claims with conviction to have been his favourite pupil.

His work in the educational field was not confined to the Royal College of Music, for he was for a time King Edward Professor of Music in the University of London, and he was also for 26 years Director of Music at St. Paul's Girls' School, in succession to his friend Gustay Holst. At whatever level he taught, he concentrated upon enlarging not only the musical but also the literary experience of those for whom he was responsible.

In the encouragement of amateur music-making and in the improvement of standards of performance, the competitive Festival movement has played a significant role during the present century. For many years Herbert Howells was second to none as an adjudicator, travelling to all parts of Britain and to Canada to participate in this important educational work. In this task he displayed the sound judgement that made him such a trusted Examiner for the Associated Board of the Royal Schools of Music, and he revealed the eloquence that made him such a fine after-dinner speaker. I remember once sitting beside him when we were jointly judging a large class of choirs. I think that it may have been my first Festival engagement. After one quite good choir had performed, I scribbled in pencil 'Pleasant tone'. I peeped over my shoulder to see, written in ink, in that beautiful handwriting, 'Voices of dewy freshness'. I felt increasingly inadequate, as he found one poetic phrase after another to describe the work of successive competitors, never repeating himself.

Herbert Howells was always ready to help his fellow musicians in whatever way he could, and his loyalty to the many institutions of which he was a member was unswerving.

It was a matter of great pride to him that he became Master of the Worshipful Company of Musicians, having been the first John Collard Fellow and having subsequently been elected to a John Collard Life Fellowship.

As a President of the Royal College of Organists, of the Incorporated Society of Musicians and of the Plainsong and Mediaeval Society he advanced the work of those bodies in a notable way.

The many other Societies that derived benefit from his great experience included the Royal School of Church Music, The Church Music Society, the Associated Board of the Royal Schools of Music, the National Youth Orchestra of Great Britain, the Musicians Benevolent Fund and the Leith Hill Festival.

After a lifetime of service it was fitting that he should be honoured by many of the institutions with which he had been associated. He was elected a Fellow of the Royal College of Music, and an Honorary Fellow of St. John's College, Cambridge, where he had acted as Organist during the Second World War. Subsequently he received Honorary Doctorates from the University of Cambridge and from the Royal College of Music, the latter little more than a year ago at a special audience at Clarence House.

All of us will have our own cherished impressions and memories of Herbert, derived partly from his music, partly from the man himself.

Take almost any page of *Hymnus Paradisi,* perhaps his finest work. There will be little flourishes, perhaps in some inner orchestral part, which are unheard in even the most carefully balanced performance. They can be likened to some delicate stone carving in the triforium of a cathedral, not seen by visitors, but there as a hidden, private expression of a man's love.

Of the man himself, I think especially of his humility. Once after hearing a performance of *Missa Sabrinensis,* he said 'Did I write that?' And I recall the occasion of the first performance of Vaughan Williams' 6th Symphony when Herbert elected, to the composer's dismay, to sit behind the orchestra. When asked his reason for doing so, he said that he wanted to see the faces of the audience as they heard this great music for the first time.

Herbert, the man, has gone from us, but his music will remain a precious part of our national heritage.

DAVID WILLCOCKS

ALISON JOHNSTON

Alison Johnston was a close friend of mine for many years. I remember her first at the RCM (her professor Kendall Taylor) just before the war; she was attractive, full of enthusiasm, clever, creative, great fun, and music mad. She married soon after and worked with her husband in the Friends' Ambulance Unit during the war, where she went through the worst of the blitz in London; later they ran a school for difficult boys in Dorset, where I often visited them on my way from London to the West.

We would indulge in two-piano duets — she was an excellent pianist — or run through a sonata or one of her compositions, while our respective children amused themselves. She had a real gift for composition; I used her cello exercises for beginners and found them more interesting than many published books. Later she worked for the WEA; she was much in demand as her lectures were full of originality and humour.

Her two children have inherited her musical talent. I shall miss her very much.

PAULINE BALLARD

HILDA KLEIN

'Play to me for ten minutes and I'll tell you what sort of person you are.' Thus began my first lesson with the late Hilda Klein! Suffice to say that her judgement on my character by this novel means was uncannily accurate, but the most damning comment for a keen sixteen-year old on entry to Senior College was the ruthless and laconic observation that I had little or no real piano technique. Such as I now possess owes much to her realistic and painstaking efforts on my behalf, and she was devoted to those who wished to learn, be they First or Second Studies. I still have a notebook dictated by her which contains the pianist's survival kit of technique — full of practical and sound advice, tempered and honed by her great experience as a teacher.

She herself said little about her own skills, but they were sufficient to encompass the formidable demands of the Brahms Second Concerto, which she performed whilst still a student, and I had many happy hours of duet-playing with her when I had the opportunity of experiencing at first-hand her great sight-reading ability.

War service in the Women's Auxiliary Air Force broght her the award of the BEM of which she was very proud. She was an FRCM and a very good examiner for the Associated Board, as well as a regular examiner for ARCM. Not one to suffer fools gladly, comments on performances were ruthlessly pruned of the inessential, and I was fortunate enough to have her support on my first day's ARCM examining, and was one of her colleagues at her last. Fine judgements are often expressed by some of us at length, but hers wasted few words. 'I like that' and 'Don't think much of that' were chastening utterances that provided excellent bases for further discussion by the other members of a board!

Although a very self-contained and private person, our annual exchange of letters showed her to be of a warm heart and always interested in the affairs of College and of her many friends there. My last visit to her at Hove about a year before her death showed her to be the same as I always remembered her — full of pertinent thoughts, shot through with no mean humour.

An informed source provides a fitting epitaph to a much admired and loved teacher. On her last day of training as an examiner to the Associated Board, the supervising examiner reported thus: 'In the two cases where our marking diverged widely — widely enough to produce differing results — her comment was — "I couldn't care less"! Suggestions she is not open to — sleep she clearly will not lose. She has a mind of her own, and it operates precipitately. This lady is a "card" — a striking character.' This will surely be our cherished memory of her.

PHILIP G. WILKINSON

I first met Miss Klein when I arrived at the RCM as a shy seventeen-year-old for the start of the Christmas Term 1982. Along with her other students I queued outside her room on the third floor to arrange my lesson times. I appeared to be the only new student there, as Miss Klein's first words were: 'Ah, I see you're a new one'. Having fixed the time she said to me 'See you on Thursday then'.

Still rather awestruck by the grandeur of the College and having left school so recently, I timidly asked whether I should knock on her door when I arrived for my lesson. Her reply was simply 'Please yourself!' From that moment I knew we were going to get on.

I was in no way disappointed. Hilda Klein proved to be an excellent teacher who possessed the rare gift of being able to criticise a piece in minute detail and leave the student feeling generally satisfied and pleased.

I found her a great help with personal problems as well as musical ones. Her strong personality and her sense of humour combined to give a real sense of friendship in times of need.

Even after sixteen years of piano teaching I still find myself thinking at times 'Now would Miss Klein approve of this?' which shows, I think, how highly I have always rated her.

I am sure she will be sadly missed by all those who knew her.

CAROLINE CHURCH (née MINTEY)

Hilda Klein was born in 1896, and was a student at the RAM from October 1913 to June 1915. She then came to the RCM as a pupil of Evlyn Howard Jones; when he joined the Royal Naval Reserve she, with Kathleen Cooper and Margaret Hayes (and later George Thalben-Ball), became pupils of Fanny Davies. She left the College in December 1921.

CLYTIE HINE MUNDY

The death has recently occurred in New York at the age of 96 of Clytie Hine, who was from 1911 to 1919 a leading member of Sir Thomas Beecham's Opera Company. Born in Australia, she came to England to study at the Royal College of Music from 1909 to 1913, where an annual prize was later founded in her name. She was a strikingly beautiful woman with a fine lyric voice. In the early twenties she went to New York with the Beggar's Opera Company on tour, and stayed there with her husband, John Mundy, who for many years led the cellos in the Metropolitan Opera Orchestra.

Clytie became a most successful voice teacher, especially in the Musical Theatre, numbering Alfred Drake as one of her best known pupils. I had the pleasure of studying with her for some time and was much helped by her straightforward direct teaching. She was a most lovable person and a wonderful friend. She was the mother of Meg Mundy, the actress and of John Mundy, the medieval historian.

PETER PEARS

BERNARD STEVENS

Perhaps I may be allowed to supplement the appreciations of Bernard which appeared in the summer number.

He and I were fellow students at Cambridge, where we were both working for the B.Mus. Degree. He was quite often to be seen in the company of the,

to us, somewhat formidable Cyril Rootham, who obviously had the wisdom at this time to recognise and nurture his fine talent. I remember that at one class, he showed us some of Bernard's exercises in canon, pointing out in no uncertain terms how far superior they were to our offerings, to our great chagrin.

Later, when I was Registrar at College, we became much closer friends and his advice and help were invaluable to me on many occasions. In the sixties the London B.Mus. degree syllabus was reorganised under Professor Thurston Dart, and it became necessary for us to elect a member of our staff (or professor as we call them) to take charge of the College Course, supervise the work of the students and write assessments of their work.

Bernard willingly took on this time-consuming task for a very modest pecuniary award and did the job wonderfully well for many years. He was the RCM representative on the London University Board of Studies in Music and spent much time going to meetings and absorbing the attendant literature. On many occasions he and I were members of the Entrance Board which sifted and selected the RCM applicants for the London B.Mus. To work with him in this way was always a pleasure, and I greatly admired his wisdom and fairness in conducting the interviews and assessing the candidates.

He was a very successful teacher and for many years represented the Composition and Theory Faculty on the RCM Board of Professors. It is not perhaps generally realised how generous he was in giving his valuable time to these activities.

JOHN STAINER

ROYAL COLLEGIANS AT HOME AND ABROAD

ANGUS MORRISON retired in July 1983, to become Senior Professor Emeritus; KENDALL TAYLOR has become Senior Professor. JEANNE HENNY, ELSE MAYER-LISMANN, JOHN RUSSELL and RICHARD WALTON also retired, and MICHAEL DAVIS, SONJA NERDRUM, GEOFFREY PARSONS and JOHN WALLACE have been appointed as Professors.

ALEXANDER KNAPP resigned in August 1983 to become Visiting Scholar of Wolfson College, Cambridge. He is succeeded as Assistant Director of Studies by JASPER THOROGOOD.

IAN GLENNIE and Mrs. SYLVIA REYNOLDS have retired from the Parry Room, and Mrs. MARJORIE STANFORD from the Opera Wardrobe (after 30 years). Mrs. ELIZABETH CLEVERDON-SKELLON's service to the Appeal and 'The Friends' ended on 31 July. TIMOTHY BROWN, MICHAEL EVANS, RODNEY FRIEND and MICHAEL LAIRD have become Hon. RCMs.

RICHARD ARNELL contributed electronic music to John Halas' 'animated' short film *Dilemma,* which has won several international awards since 1981, and has been showing with *The Return of the Jedi. Doctor in the Sky,* also by John Halas, and commissioned by UNESCO, will shortly be released.

ALAN BULLARD is now a Senior Lecturer at the Colchester School of Music.

ELIZABETH COHEN (Mrs Laurence Harris) is now Head of Music at Holmer Green Secondary School, Harrow.

JUSTIN CONNOLLY has been awarded the John Clementi Collard Fellowship by the Worshipful Company of Musicians.

GRAHAM FITCH has a renewal of his Fulbright scholarship and will be studying with Nina Svetlanova in New York during 1983-84. He won first prize in the Mieczyslaw Munz Piano Competition at the Peabody Conservatory of Music, Baltimore.

PETER HODGSON has been appointed Professor of Music and Chairman of the Music Department, Texas Christian University.

CLAIRE LIDDELL is to have two works broadcast on BBC Radio, Scotland, during the autumn; one is choral and the other for tenor, horn and piano.

JOAN LITTLEJOHN has been named a Life Member of the American Biographical Institute Research Association.

THOMAS TROTTER has been appointed City Organist of Birmingham, on the retirement (after 34 years) of Sir GEORGE THALBEN-BALL.

LIORA ZIV-LI won second prize ($5,000) in the University of Maryland International Piano Festival and Competition.

STUDENT HONOURS

IAN BALMAIN, CAROLINE DEARNLEY and GRANT LLWELLYN: Ian Fleming Awards.
ROBERT BILSON: Royal Society of Arts Award of £1,500 for postgraduate study at the RCM.
ALISON CHARLTON-WEST and SIMON DAVIES; Austrian Government Scholarships for the Salzburg Mozarteum summer course.
MICHAEL COX: Woodwind Prize (£325 and a Wigmore Hall recital) at the Royal Tunbridge Wells International Young Concert Artists' Competition.
STEPHEN GUTMAN: Boise Foundation Scholarship of £1,000.
JOHN HARLE and JOHN LENAHAN (ex-students): the Silver Apple Amcon Award (including a Carnegie Hall and other American recitals).
GABRIEL JACKSON won the Theodore Holland Award for composition.
HELEN KUCHAREK and NOEL MANN: £50 each in the Peter Pears Singing Competition.
JAMES LISNEY: The Franco-British Society Nice Academie Scholarship (to attend the Summer School Course in August 1983).
WAYNE MARSHALL: Austrian Government Scholarship at the Vienna Hochschule in 1983/4.
JEREMY RUSSELL: £250 Award from the Boyle Trust.
OWEN SLADE: 3rd prize (£250) in the Shell/LSO competition.
VIVIENNE SMITH: Gold Medal and a Cup for the best Bach Fugue in the Hastings Music Festival, and a prize in the Senior Piano Class at the Royal Tunbridge Wells Festival.
JANE WATTS (ex-student): Prix de Virtuosite at the Paris Conservatoire.
MARI WILLIAMS represented Wales in the televised International Singers' Competition in July.

MARY WU: Royal Overseas League Festival Purcell Room recital prize. Countess of Countess of Munster Scholarships totalling £43,925 have been awarded to the following students: KAREN BRISCOE, HELEN CHOI, NIGEL CLAYTON, MICHAEL COX, CHARLES DANIELS, PETER FISHER, STEPHEN GUTMAN, BENJAMIN HALL, NATHANIEL HARRISON, GRAEME JENKINS, ANNE-LOUISE LANE, KATHERINE LORAM (Junior Department), CHRISTOPHER ROSS, RICHARD SHEPHERD, TIMOTHY STEVENSON, JANE STREETON, GILLIAN TINGAY and DOREEN YEOH; and to the following ex-students: POLLY CHILCOTT (nee Ballard), BARRY DOUGLAS, SIAN EDWARDS, BRYAN EVANS and ANNE RICHARDS.

A STUDENT IN THE THIRTIES

'Well, when *we* were there', a contemporary of mine remarked the other day, 'it was marvellous, because you came out of the canteen after lunch and on the way up the stairs you bumped into VAUGHAN WILLIAMS!' I suppose successive generations of students always cherish the illusion that theirs was the golden age, theirs the most interesting time to have been 'there' (the illusion is after all a harmless one), but certainly we were well looked after in the thirties.

Apart from bumping into the 'Delectable Mountain' (and I believe it was the RCM students who first coined this name for VW), there was the possibility of meeting — even being taught by — such legendary personalities as Dorothy Silk, Keith Falkner, Myra Hess, Harold Samuel, and in the woodwind Robert Murchie, Léon Goossens and Frederick Thurston. It is true some of these celebrated artists were more like visiting comets than stars shining steadily in our firmament; there was even an ancient students' joke commenting on this: 'You say your professor is Myra Hess? Yes, but I mean who gives you your lessons?' (I was lucky, as were all the students who worked with Angus Morrison; our own particular star has shone steadily from that day to this.)

My second study was the violin, and it always seemed to me that the violin faculty was a particularly colourful one; eight professors in all, including Isolde Menges, Albert Sammons and the august M. Achille Rivarde, whose hair (I swear it) was a livid shade of green, who wore a black sombrero and cloak, and whose pupils feared and adored him.

Very different from him in stature and general outlook was M. Maurice Sons, who stood about 5ft 2ins and spoke with a thick Dutch accent. There have been from time to time in past College history (*never* of course today) certain rivalries between different professors of the same subject, but the one between Rivarde and Sons was a classic. For years they had not spoken. Then one terrible day M. Sons fell down our (still horribly dangerous) stairs and broke his leg. He was discovered by M. Rivarde who thus described the incident: 'I picked up what I thought was a bundle of old rags, but it turned out to be Mr. Sons'.

I hope the shades of these excellent gentlemen will forgive me if I say that probably the most beloved of the violin professors was W. H. Reed, the friend and first biographer of Elgar, and leader at that time of the LSO. In the thirties he also had charge of our Third-Orchestra-cum-Junior Conducting-Class, and a racy affair it was. In my mind's eye I can see him

now, with his wide smile, and two wings of grey hair brushed back from his face in a style that made hm look rather like an amiable Koala bear, waving desperately from the rostrum at someone who should (or should not) have come in at that moment. In those days orchestral playing was not so carefully regulated as it is to-day and Third Orchestra (or 'Jazz' as it was generally called) was a free-for-all. Any number of woodwind players was accepted, and I distinctly remember battling through a Mozart Piano Concerto with a very curiously composed woodwind section, including no fewer than five clarinets. The unbalanced result must have tried even Willie Reed's patience, which was limitless.

To preserve his unfailing good temper while teaching the violin to idiots like myself, he had various techniques, one of which was to play himself. While I stood at one end of Room 51 battling hideously with a Kreutzer Study, Willie Reed sat cross-legged at the other side of the room improvising delightful counterpoints around the dreary sequences of the study, counterpoints that neatly displayed every type of violin virtuosity — up-bow spiccato, left hand staccato, the lot. It was often my good fortune to have a teatime lesson. Present students will hardly believe how pampered professors were in the thirties; tea was habitually brought to them in their rooms on little trays borne shoulder high by tiny maids in black dresses, frilly caps, and the most minute of symbolic white aprons. The actual tea was relatively lavish — bread-and-butter and two kinds of cake, and a small teapot with hot water jug for replenishment. Willie Reed did not go much for the cake, so I usually ate it while he discoursed on astronomy, chemistry or one of his other many interests.

One of the nicest compliments I ever heard paid to this endearing man was an unconscious one. A provincial Mayor was introducing him to a local audience and was having considerable problems in remembering his qualifications. 'Mr. Reed', he said, 'is a Famous Violinist. He is the leader of the London Symphony Orchestra. I believe he is also — er — um — *Confessor* to the Royal College of Music'. We all agreed that the slip of the tongue was very felicitous and exactly described the situation. I have mentioned Third-Orchestra-cum-Jazz-Band but there was also Second-Orchestra-cum-Senior-Conducting-Class working under Constant Lambert — an invaluable experience for student conductors and players — and then, far beyond that in standard, the dizzy heights of First Orchestra under Malcolm Sargent. It might interest present students to know who were the principal players in those days, and in this respect my memory does not serve me too well. I do remember that Richard Adeney was 1st flute, Sidney Fell 1st clarinet, Norman Del Mar 1st horn and Malcolm Arnold 1st trumpet, an interesting foreshadowing of the shape of things to come.

Wednesday was always a happy day, with Choral Class under Reginald Jacques, who knew all the secrets of good choral training, including the important one about making the choir laugh within twenty minutes of the rehearsal start, because only then would their throat muscles become properly relaxed.

Relaxation — that word was not in such constant use as it is to-day. Perhaps we were generally more relaxed, though how we could be, with the

Second World War looming steadily nearer and nearer, it is hard to understand. Perhaps every generation has its own mercifully blind spots. Where conscious relaxation or recreation was concerned, we had very little to amuse us, but we did not feel deprived. It is true we had a hard tennis court (it even appeared in the Prospectus) but it was not greatly sought after, and only the bravest and best players patronized it. Most of us were conscious that every window on the south side of the building looked out on to it.

On the domestic front very little has changed, the queues in the canteen were just as long, and the age-old seating rituals were the same as today (Opera School students' table first left just inside the door). It may be hard to believe, but there was actually a small dining-room on the right of the main passage labelled 'Female Students only'. It was very dark and dreary, and never used except when the main canteen was overflowing. It was nicknamed 'The Virgins' Retreat' and, like the tennis court, was never much in demand.

I must say a word about the extraordinarily good value for money of the canteen food. Roast beef, potatoes and carrots cost 1/7d — the most expensive dish available; a portion of vegetables cost 3d, Lyons' chocolate Kupcakes 1d, a cup of coffee 2d. (I will not go on.)

In some ways we were distinctly less well off than the present students. There was no Museum of Instruments, for instance; the Collection existed but had no fixed home, and the best of the instruments were displayed in the Donaldson Room where it must be said they looked magnificent but most of them, sadly, were dumb. I remember my amazement and delight when I stumbled upon them for the first time. I had come into the DR to hear a recital of cello music by Webern, played by Arnold Ashby, and I regret to say that although the performance was extremely good it only provoked ignorant giggles from the student audience. For most of us, the musical spectrum was rather narrow. I would say it ran roughly from Bach to Debussy, though I do remember the late H.C. Colles talking to us enthusiastically about Monteverdi's *Orfeo* which had just been performed in London for the first time (1936).

Administratively, students were ruled by a benevolent father figure in the General Office called 'John' Hare. (Yes, of course we had a Registrar — an excellent man who found time also to be the best aural training teacher in the College.) But I repeat, from day to day our affairs were benignly governed by John Hare, a man with an incredible memory in which he filed away details of every single student, their names, dates, subjects and professors, and produced any or all of these facts at a moment's notice if ever a past student 'wandered back' after an absence of many years — an endearing and impressive talent.

Administration was altogether a simpler affair than it is today. (I am not saying this was necessarily a Good Thing.) It is astonishing to remember for instance that the tasks of running the GRSM, the Junior Department and the Appointments Office — and of co-ordinating all three — were all undertaken simultaneously by one immortal lady, the late Miss Angela Bull, whose influence is still strongly felt today, and one hopes will always be so. (This was of course before the Age of Paper began to exact its formidable daily toll from us.)

Harpsichord teaching? No, we hadn't heard of it. Harpsichords languished in the Donaldson Room, beautiful but silent. Early Music had not been invented.

Piano teaching? Ah, that was something else. We got just as excited about the Chappell Gold Medal as we do to-day, and I venture to say the results were just as unpredictable. (I often wonder why students have never thought of 'making a book' on this.) The year I entered for it the winner was a brilliant young Postgraduate just down from Oxford, with a dregree in Classics. His name was George Malcolm. Perhaps those adjudicators were not *always* wrong.

RUTH DYSON

GEORGE WATSON

To write of one's predecessors may be to give hostages to criticism, for an adequate tribute may but serve to underline the shortcomings of a succeeding generation; but George Watson, Secretary and First Registrar of the College, and Frank Pownall, his successor, possessed, each in his own way, so many fine qualities as to be quite outside the ordinary range of comparative estimates, and to leave me free to remember them as personal friends from my earliest school days till the end of their lives. George Watson I knew in the very early 'eighties, when, as a small boy, I heard strange legends of the marvellous work he was doing in the organisation of a new Music College, forming Committees, raising funds for Scholarships, and interesting music lovers all over the country in this project of the Prince of Wales (King Edward VII); his labours were fully rewarded, for the College was able to open on a solid financial foundation with numerous Open and Close Scholarships made possible by his untiring energy and persuasiveness. No wonder that the Prince of Wales, when presiding at an Annual Meeting at Marlborough House, made special reference to George Watson and crowned the Meeting's acclamations with his own 'Bravo, Watson!'

Looking back on his life, I should say that his two great qualities were a genius for finance and a thirst for work. In the early days of the Associated Board, he thought nothing of doing a day's work in Kensington and then going off to the Board and working on till ten, eleven or twelve o'clock at night. Such exhausting labours could not but exact a heavy toll, and his efforts in connection with the State Opening of the new College building in 1894 were followed by a breakdown from which he could never completely recover, though he was active to the last, even working at the College till the day before his death.

Those who worked with him in his great days, professors and staff alike, knew him as a man of fine impulses and quick decisions, full of sympathy with young people when he felt that they had right on their side, but only so far as they didn't defy authority; out of College he was the kindly friend and host, as many of us still remember who spent delightful hours with him and Mrs. Watson . . . either at their London house, or at their charming bungalow overlooking the Medway near Rochester. That was the time when he was indeed himself, telling and listening to good stories (he and Sir

George Grove kept each other plentifully supplied) and enjoying life as happily as a boy without care. That so splendid a life should end so soon (he was only 48) was a calamity to Music no less than to the College, and this the whole musical world felt with the Prince of Wales when he said that 'it will be a matter of extreme difficulty to find a worthy successor to George Watson'.

CLAUDE AVELING

FRANK POWNALL

Difficult, indeed, it was to find a worthy successor to George Watson, as the President had said, but, with the guidance of the Director, Sir Hubert Parry, the Council succeeded, and lo, here was Frank Pownall, yet a fourth hero of my youth. Grove, Watson, Parry and Pownall, these four, were all giants to me years before College times, but perhaps Pownall was my favourite giant, and this for a selfish reason. He was, to us Westminsters, not only the famous Old Westminster oarsman and legal luminary, but our tower of strength, our sheet-anchor, at the School Concerts. Year after year he would come down to the school and sing in his own splendid way those Handel arias that take a real man to sing them, but our chief joy was when he helped us in our choruses of those simple-minded days, say, Gaul's *Holy City* or Fox's *Jackdaw of Rheins,* and we basses (I might be singing bass that year) would cluster round him confidently to get the 'note', that first note that counts. 'Don't come in till Mr. Pownall does', we boys would signal to each other when the stage was set for a bass lead. 'Ready? Go!' our stroke would whisper, and, somewhat in his wake, I fear, we basses would blare out a fugato lead with that imperturbable brutality that is only heard at school concerts.

It is this readiness, nay, eagerness to help the lame dog that has always been to me the keynote of Frank Pownall's character as I knew him in the after-days at College, almost overshadowing other great qualities he possessed in measure full to overflowing. Not only would he help, practically and effectually, all who sought his aid, student and professor alike, but he would go even further than this, and seemed always on the look-out for some new good deed to do. A struggling student would find the fees quietly paid; a convalescent would be spared the worry of ways and means after an illness; while, as to sound advice, many still remember how he smoothed out their great problems and made life for them more easy to understand. (In this connection it is betraying no secret to recall the whole-hearted co-operation of Mrs Pownall ...). Frank Pownall could get at the crux of a situation and make the student look it squarely in the face; then he would find a solution and be surprised at the gratitude heaped upon him.

It was this spontaneous desire to do good by stealth that made him so lovable, all the more lovable because he would not realise or confess to its existence. I remember saying to him once, after one of these interviews, 'That boy should be very grateful to you'. 'Grateful!' he answered, 'Why should he be grateful for anything? He never asked to be born!'

From one quality of a man you may learn something of his whole nature, 'Ex pede Herculem', but this side of Frank Pownall was never widely known, for it was with a very silent footfall that he did his good deeds.

CLAUDE AVELING

CLAUDE AVELING [IN 1933]

A diffident and shy young man might have been seen, just thirty-nine years ago, wandering about those sandy wastes behind the Albert Hall, of which the Director spoke in his last address. Just down from Christ Church, Oxford, where he was an Exhibitioner, his knowledge of London *may* (?) have been defined by the bounds of Westminster School, where he had been a scholar. There is, however, to date, no record or his having strayed so far before, and but for his chance meeting with Sir George Grove on those sandy wastes, he might still, as he was then, be trying to find the RCM. Having been appointed Assistant to Sir George, he was surprised at being sent home by him for a fortnight, as 'there was nothing for him to do', the change to the new building being the reason. Those who know Claude Aveling may picture him in his impatience counting the days, not to the holidays, but to the interesting work opening out before him.

In any institution such as our College, there will always be found at least one whose personality seems to grow with it and whose presence is taken for granted as surely as one of its corner-stones. Aveling is an institution just as is the College. In those early days, when one spoke of *Dr* Parry and *Dr* Stanford, and when such names as Vaughan Williams and Holst were unknown to the world, he sat in his little room gathering the threads of his work, finding out how things went, and as Director's Assistant giving a friendly word of advice to any who sought it. There he sat, day by day and year by year, contributing by his versatile gifts in countless ways to the success of the College, for the behoof of its students and even for its professors, when they needed it! And now he reigns serenely in his charming room, as did his beloved colleague, Frank Pownall, whom he succeeded as Registrar.

But Claude Aveling shines in another sphere, for his literary gifts are brilliant, many and varied. His publications cover a large field in both original work and translation; as an accomplished editor, learned in several languages, his influence is wide and his opinion is constantly sought and highly valued. His musical knowledge and his critical faculty enable him to speak with authority on music also as well as letters.

In lighter vein, of his many clever and amusing sketches written for and produced at the College Union 'At Homes' those who heard it specially cherish 'A.R.C.M.', which was recently revived for a second performance. It was singularly happy in its portrayal of the examination ordeal. The skit on the examiners reading the paper with utter disregard for the wretched candidate (or were there not two, each performing different tests?) was screamingly funny, while the scramble for tea when it was brought in was a delightful touch, if something of a libel!

Years ago he and I had a joint request for a school song. It was demanded at

short notice for a terminal function at the school where Miss Elisabeth Aveling and my daughters were educated, not 100 miles from the College. I was then living in the suburbs, and one Monday night Aveling telephoned the words he had written and I rang him up again the same night and sang to him what I had composed. He put me straight (as usual) on more than one musical point and the song was finished, printed and sung at the school on the Friday following; it is, I believe, still in use.

It is interesting to think of the amazing advance in English music Aveling has witnessed since he joined the College Staff in 1894. Many of those now prominent as composers or performers and those who to-day exert so much influence on the fortunes of national musical art may trace something to him and his quiet criticism, and when we think of the many young people who will one day come to College and afterwards figure largely in the musical activities of England, we may still hope for them that the Registrar wields his influence in the same beneficent and genial manner as he does to-day.

W. G. ALCOCK

FROM A DESTROYED AUTOBIOGRAPHY

Music has always been my joy, my solace, my refuge. I had my first piano lessons at the age of five from a lady who carried an old hairless violin bow, which she kept poised above my fingers ready to give my knuckles a good rap if I played a wrong note. It is not to her, therefore, that I owe this deep love.

My first introduction to Music came from an old lady in Twickenham, Mrs Margaret Morris, my first real teacher. She herself had inherited this love from her teacher, Sir Julius Benedict, the pupil and an almost adopted son of Carl Maria von Weber. Benedict had accompanied Weber to Vienna in 1823 for the first performance of *Euryanthe,* and here he had met and formed a close friendship with Beethoven. To Benedict, consequently to her and to me, Mozart was a dear uncle (Mozart's wife, Constanze Weber, was Carl Maria's cousin), but Beethoven was a member of the family, or we were members of his. This old lady, of blessed memory, after some early Mozart taught me exclusively Beethoven, the Bagatelles and easier Variations, and simple movements from the Sonatas. Above all she played with me four-handed arrangements of the Quintet and Septet and other chamber works, and extracts from the Symphonies. This must be the ideal introduction of a child to Beethoven and to music in general. Unfortunately for me, Mrs Morris died after two or three years and the idyll ended. My love of Beethoven has never diminished, and though my love for Mozart, Schubert and Bach is as great, and I play a Prelude and Fugue of the *'48'* every day, it is to Beethoven that I turn when I want to leave this world and be at home in the next.

A long-felt need was met in Twickenham by the opening of a Grammar School for Girls in 1908. I was one of its first pupils and can say that the Town Council, always progressive, did their utmost to make it a good school. We were fortunate in having excellent English and French

mistresses. Miss East not only knocked the grammar into our heads, she made us speak French, albeit with an English accent, and I am grateful to her. In English my gratitude is as great; our elderly mistress, Miss Hoare, made us love Shakespeare. Marjorie, my dear friend of all these years, and I used to try to outdo one another in learning long passages from his works, and we even acted whole scenes from *A Midsummer Night's Dream, Macbeth, Henry V, Romeo and Juliet,* and even *Hamlet.* Nothing was beyond our powers!

The freedom of the 1912 Christmas holidays gave me time to think things over. I could not help thinking that the School had had enough of me, and I of it. For the past year, and especially during the last term, I had practised the piano assiduously and my fingers had grown more flexible, though properly speaking I had no technique whatever. Agnes Bushby could only give me what she had, and even the beginnings of virtuosity were unknown to her, but she was extremely kind and generous to me. She knew enough to get the pupil through the Final Grade of the Associated Board Examinations and no more, and more was not expected of her. For higher piano-playing a great teacher was needed and that, for me, was possible only through a scholarship. I would therefore try to leave school, practise hard and try for a scholarship.

Mother was not at all pleased when I broached the subject to her. Music was a precarious profession, she rightly said, and as a teacher, especially of a higher category, I should have a secure livelihood, long holidays, and an ultimate pension. Nevertheless, seeing my determination she yielded in the end, conditionally on Father's consent to my leaving school. This, surprisingly, he gave, although unwillingly. The headmistress appeared to be relieved when Mother went to inform her. She even said that the school would forego the term's fees usual in lieu of notice. I couldn't help feeling twinges of sadness at leaving school and my old schoolfellows, and at having to renounce my dream of Latin and Greek and Cambridge. Above all I was sad to leave Miss Brew, to whom to this day I'm grateful for having led me into Chaucer and Milton. Without her I might have gone through life without the blessing and solace which their works have been to me.

In 1913 the *Daily Telegraph* had an entire page every Saturday devoted to Music by its critic, Robin Legge, which I always read. Here I saw that examinations for Scholarships to the Royal College of Music would be held that Spring, and with great audacity wrote for an application to take part. First weeding-out examinations were held all over the country, for the convenience of the many hundreds of would-be competitors from all parts of the British Isles. My nearest centre was Kingston-on-Thames, and having applied to be examined there, I sat down to the piano and put my heart into my work in preparation for the fatal day only a month or so hence.

I tremble with horror when I think of the piece I chose to present to the examiners. It was nothing less than Schumann's op. 26, *Faschingsschwank Aus Wien,* a very difficult work in five movements which requires not merely good finger technique but virtuosity, and what I may perhaps be allowed respectfully to call Lisztian piano-bashing, especially when the *Marseillaise* comes in. And of course it needs interpretative powers. I loved

it, for which my ignorance and impudence in attempting it might be forgiven.

On the appointed day I set out alone for Kingston and in fear and trembling found the street and the house, an excellent example of that Victorian respectability exuded by the whole neighbourhood. This atmosphere pervaded the inside of the house too, and the two middle-aged examiners, one I believe the local organist. With hardly a word spoken on either side I sat at the piano and played my *Faschingsschwank* as best I could; then I rose and was shown out with a 'Thank you'.

Out on the street, my heart did not sink, it was already too low for that, but I said to myself 'What on earth did I come here for?' and I knew that I might come every year for the rest of my life without ever getting past Kingston. The two examiners had been perfectly correct, yet there had been an air of finality about them which nobody could ever get the better of, certainly not an outsider like me.

Since I had hardly expected to get through this preliminary test, it cannot be said to have been a disappointment when I learned that I had failed. It was a setback, but it had made me practise and therefore put me on the right path. There was, however, another setback; Father, never a believer in scholastic learning, maintaining that, given the will to do so, one can teach oneself any subject under the sun, including the piano, now refused to pay for more lessons. and here dear Agnes rose to the occasion. Not only did she continue to give me lessons, but made a tremendous effort to teach me something suitable to any future scholarship I might enter for. Wisely, she chose something she really knew, having learned it herself for her diploma: Beethoven's Sonata in G, op.14, no. 2, not within my powers, yet not too inaccessibly far from them. Agnes did still more, she did as much as was humanly possible, she asked her teacher to give me a few lessons. He replied 'No', but she might take me to see him at the Royal Academy of Music so that he could judge for himself what talent I had.

Evlyn Howard Jones was one of the leading teachers in London, with a great reputation as pianist. His performances of Brahms' Concerto in D minor and Beethoven's No. 5 were unsurpassed by anyone at that time, and it was he who played Delius' Piano Concerto at its first performance, which in itself gave him great standing among those who admire Delius, and indeed to anyone who heard him play it with such beauty of tone. Agnes, that angel, came with me to the RAM where I was to play to him — a great help, for alone I don't know if I should have had the courage to enter those august portals. Howard Jones was very kind and made a few jokes to make me feel less ill at ease. After I had played my Sonata he seemed pleased and said he would like to have me as a pupil, but he never gave lessons for nothing, on principle, and understood that my father would not pay for them. But if I could win a scholarship at the Royal College or the Royal Academy, at both of which he was then Professor, he would teach me. There was also a piano scholarship, donated by him, vacant at the Watford Conservatory of Music, the winner of which received not only lessons in Theory of Music and Harmony, at the school, but one fortnightly piano lesson from him at his studio in London. It wouldn't be easy to win, he said, because local talent was competing, but I might try.

With many grateful thanks, therefore, I said I would try, and went home full of hope and increased fervour.

The examination for the Scholarship took place in July, and I won it. Watford was a long way from Twickenham, about twenty-five miles, and you went by train and changed at Willesden. When at last I arrived I was trembling in my boots, expecting a great ordeal before me. Instead it turned out to be one of the happiest days I can remember, such was the kindness shown me by the examiners, Ernest Read and Percy (afterwards Sir Percy) Buck. Both were great musicians whose memory is still honoured. Goodness exuded from Ernest Read, and understanding from Percy Buck, and charity from both. They smiled at me and I smiled happily back at them, and the examination was a joy. I was fairly sure of having won, but not positive, one of the local competitors being very well known to all in the district, and a serious competitor.

I first learned that the scholarship was positively mine at the end of July, in a telegram from Agnes, and my joy knew no bounds. That was the beginning of a wonderful summer for me. My sister Olinda, with her four children, was living for the summer in Rottingdean, and I was staying with her. For the first time I was going for long walks and playing games and above all swimming in the sea with young people, boys and girls of my own age. All I had to do, all day long, was to enjoy myself, and I took full advantage of it.

Linnie had taken a house on the cliffs from which was a beautiful view of the Channel. There was a piano in the cottage, and in the evening Linnie would sing Schumann and Schubert songs with me accompanying her. Sitting at the piano I could see the Channel through the open window, and to me it was indescribably lovely to hear her sing as though to the sea itself, Schubert's song to Heine's words

> Das Meer erglänzte weit hinaus,
> Im letzten Abendscheine.

Happy memories of a youthful summer! But mankind was not to enjoy peace and joy for long, the Dies Irae was at hand, day of Wrath and Destruction and Sorrow.

August 1914, the very words strike the soul with awe! A fine legacy the children of that day received from past generations. The bloodiest, cruellest war in History, where the country's youth was offered up in sacrifice to make England and the World a place 'fit for heroes to live in' in 'a war to end war', where inefficient generals sent young men into the trenches of Northern France, and boys of seventeen and eighteen, already commissioned second lieutenants, 'over the top' at the head of their platoons to be instantly mown down by the enemy. Most of these boys were too young to have left any evidence of their having existed in this world: there can be no records of the genius, talents and virtues of those who died. Only those few like Rupert Brooke and Wilfred Owen who died, or Siegfried Sassoon and Ivor Gurney, that pure soul, who survived, were exceptions and examples of the quality of the

> . . . unreturning brave, alas!
> Ere evening to be trodden like the grass

Which now beneath them but above shall grow
In its next verdure.

And there was no Byron to sing a lament for them. Not even a Tennyson.

Holidays over, I plunged into the excitement of a new life of Music. Every Monday at the Conservatoire, as it was officially called, I had lessons in Harmony and various aspects of Music from Ernest Read and Percy Buck, all a delight. Then came the long journey home. Winter soon set in and heavy clouds bringing rain hung over the countryside, which seen from the train was just something to look at. But the journey was not always so comfortable. Father always found it hard to part with money, and if he would not give me the fare to Watford (then three shillings return) out came my bicycle, and I rode the twenty-five miles there and the twenty-five back.

Now began the piano lessons, which were part of the scholarship. Every fortnight I went up to town to the Wigmore Studios for my lesson. Howard Jones had not long married for the second time and was living in Eaton Terrace, where a studio was being built in the garden of his house. His wife, Grace Thynne, was a very good violinist, having studied not only with Sevčik but with Auer too in St. Petersburg. I was immediately accepted as one of H-J's family of pupils, nearly all of whom were young women, older than I. This was a great privilege, and when at last the studio was finished, I went there for my lessons, and took part in all the activities of the other pupils. These were many and diverse. On one occasion Sir Thomas Beecham, a great friend of H-J's came to give us a short talk, but I, in common with the other girls, was far too fascinated by his impeccable appearance, his beard and beautifully combed hair, his exquisite collar and tie, and morning coat with gardenia in buttonhole, to pay the slightest attention to what he said. To us he seemed like a being from another world, and he too seemed to be slightly overcome at being surrounded at close quarters by so many young women.

During that first term of my Watford scholarship I worked very hard. H-J was determined to make me play the piano, with all that that implies. 'Go home and learn the first six of Bach's forty-eight Preludes and Fugues' he said to me at almost my first lesson. And I did my best although each one takes years to learn thoroughly. And without sufficient finger technique it is an impossible task. This was where H-J's teaching was lacking. The pupil may be set to learn Czerny's *Fingerfertigkeit* or *Geläufigkeit* studies till the end of time; if he is not shown how to put his fingers on the keys and to lift them up, and at the same time relax, he will never achieve perfection. In spite of his own wonderful technique, learned from his teacher Franklin Taylor and later in Berlin from Eugen D'Albert (himself a former pupil of Franklin Taylor), H-J never touched on this side of piano playing, not even in scales and arpeggios where it is of first importance. A general brilliant performance was all he aspired to in his pupils, which turned out as a rule to be a mad scramble to get, happily, to the end of the piece.

Before long a lesson every fortnight was too little, and H-J suggested that I look round for a better scholarship, in London. My thoughts at once turned to the Royal College and I once again applied to be allowed to enter the lists, this time at the College itself for the preliminary weeding out. This

was granted and I set to work my hardest. Howard Jones chose for me Mozart's Fantasia in C minor, and Paderewski's Thème Varié, both far beyond my powers but ideals to aspire to. The preliminary examinations began in February, and to my surprise and delight I was told to reappear for the finals a month later. In those days there were no free places or grants for students, and the competition for the few scholarships given by the Universities and Royal Schools of Music was enormous, that being the only means by which poor people could hope for higher education in any field.

At the finals the candidates were examined by the whole Board of Professors of the College, a terrifying experience in itself. When I arrived bewildered and frightened, I was still more so when I saw against whom I was to compete: overgrown infant prodigies and obviously brilliant young people, all protected by mothers or fathers, or both. And I had nobody. The appearance of a girl of sixteen with red cheeks and two pigtails tied with red ribbons caused astonishment, and I was frequently asked if I had some grown-up person with me, to which I answered, trying to appear as dignified as possible, 'I don't need anybody, I can look after myself, thank you'. And I sat there very quietly thinking how untrue this was, for I was trembling with fear at what lay before me, and praying hard to God please to come and help me.

At last it was my turn to go in the fatal room. I walked through the door and when I saw this formidable body of grey-bearded old gentlemen I nearly collapsed. After I had pulled myself together I took another look at them and wanted to run away; then with a final effort I determined not to look at them, and pretend if possible that they weren't there. The chief examiner, Sir Hubert Parry, Director of the College, spoke to me very kindly, asking me what I was going to play, and told me to begin. I played my two pieces, both most unsuitable and far beyond my technical or interpretative powers, as I was well aware. The Paderewski variations were much too difficult for my untrained fingers, and if I got through the Finale without coming a cropper I was very lucky. The Mozart Fantasia has a depth of emotion which I could only dimly perceive, and certainly not express with my fingers. The arpeggios should be made to vibrate, and in every respect this is a piece which only a great artist should attempt to play, certainly not an untrained child. Having got through them somehow, I went out again. When all the others had had their turn there was a wait, and I thought it was all over. After a time, however, I was recalled and made to play again, after which I was asked a great many questions about myself and how long I had been studying music. The Professors were all very kind and I felt more at home with them, even daring to look at them, but not for long; they really were a most overwhelming collection of most potent, grave and reverend signiors: it was safer to look only at Sir Hubert Parry, who looked like Father Christmas although he was almost the only one without a beard. In a burst of confidence I told him that I had written a piano sonata and would play it if he liked. There were sounds of approval from all except one. This one was much younger than all the others, in fact he couldn't have been forty years old and was therefore a mere boy compared to the rest. He had a long face and looked very serious as he came

forward and said, 'I object. This scholarship is not being given for Composition but for Pianoforte playing'. All the grey-beards raised their voices in protest against this and there were cries of 'Let her play it'. So I played it, and when I had finished Long Face remarked, 'Hm. Am Woodford-Finden.' This annoyed me intensely and I couldn't restrain myself from crying, 'What!', indignant that anybody should compare my composition to the *Indian Love Lyrics*. Then they put me through some ear tests, discovering to their surprise that I had 'absolute pitch'. Some of the tests were very difficult; impossible dissonances, or someone would play two notes, one at the very top of the piano and the other right down in the bass, and I had to say what they were. I didn't make one mistake, and it was undoubtedly for this that I got the scholarship. But my troubles weren't over yet.

I had to play many more times, how many I don't remember; I was weary and worn, and almost in despair, seeing how near I was to winning, yet there was doubt in their minds about giving me the scholarship. The last time I was called Sir Hubert told me to play the Paderewski Variations once more. I sat down and thought of what winning this scholarship meant to me. It meant everything, and there I was with it almost in my hands and yet likely to slip through them. I was just going to play, when I suddenly stopped, and turning round looked straight at them all and said, 'Of course you know I can't play the piano'. Long Face immediately jumped to his feet and coming towards me said, 'Then what are you here for?' 'Because I want to learn', I snapped back at him. At this there was a roar of laughter from the old gentlemen, and Sir Hubert intervened saying that he really thought it was unnecessary for me to play any more, and asked Sir Frederick Bridge what he thought. Sir Frederick said I had played a great deal too much already and he had known what he thought long ago. So, everybody else but Long Face agreeing, I was sent out. There was about an hour to wait before the results were read out. I was terribly upset, thinking that my impudent tongue had been my ruin, and was becoming more and more despondent when a girl came and sat next to me and began to talk. I had already noticed her and knew she was competing for a violin scholarship. She was about my age and had dimples and golden curls falling over her shoulders and wore a pretty blue silk jumper and skirt that matched her eyes. She was a remarkably beautiful girl and I gazed at her with profound admiration, for in spite of her baby face I could see that she must have considerable knowledge; she was not at all nervous, taking it for granted that she would win. Her name was Stella, and we began a friendship there and then which would have continued until today, had we not both married and drifted apart. Talking to her and her aunt, my despondency was not so acute, though when we were all summoned to the concert hall to hear the results my heart nearly stopped beating, and when I heard the Director read the words 'Pianoforte Playing — Margaret Hayes' it stopped completely. It took some time for me to convince myself it was true, and when the other lucky names were all read out and I went upstairs to telephone the good news to my sister I was so overcome that Croucher, the doorkeeper, had to get the number for me.

At home the news of my success brought great satisfaction to my parents,

even to my Father, who saw not only that I was determined at all costs to study music but that I had assured myself of the best musical education England could offer without any financial sacrifice from him. Any opposition to my studying or to music as a profession was withdrawn and I was thenceforth let to work unhindered. I resigned my scholarship to the Watford School of Music with much sincere gratitude, for I realised their great generosity in giving it me when I was not a resident of the town or neighbourhood.

(To be continued) MARGARET NOSEK

STOKOWSKI TODAY: HIS LEGACY

During his lifetime, Leopold Stokowski was surrounded by an aura of controversy and mystery. Even his name and birthdate became the subject of much heated debate. Was he Leopold Boleslowowiez Stanislaw Antoni Stokowski, or just plain Lionel Stokes? Was he born in 1882, or 1887, in Krakow, Poland, or in Pomerania, or Upper Marylebone Street, London? Throughout his long life, Stokowski created a fascinating public persona — the man who shook hands with Mickey Mouse — the romance with Greta Garbo (in addition to three marriages) — the glamorous, worldly film star, with spectacular hair, hands, and an indefinable accent, whose pronouncements on any subject were delivered with an olympian detachment. As he continued conducting into his nineties — the sole survivor of a great generation of conductors which included Furtwängler, Beecham, Walter, Klemperer, Koussevitsky and Toscanini — and was still making recordings at the age of ninety-five, Stokowski began to take on an air of immortality. Yet this controversial musician created, in the Philadelphia Orchestra, one of the finest ensembles the world has ever seen, and was, until his death, a champion of music which ranged from Cesti, Byrd and Gabrieli to Stravinsky, Schoenberg, Ives and Varese — a wider spectrum of music than that covered by any other conductor.

It is from this confusing picture that we have, now that Stokowski is no longer a living legend, to determine whether the legacy he left is of any importance to us now, and to the art of music in the future. I believe that once the legends and controversies of his life are forgotten, the musical world will come to realise the real importance and achievement of this unique figure. I will now deal with the various components of this legacy which I consider reveal the importance of Leopold Stokowski.

When considering the different components of Stokowski's legacy it is difficult to adequately separate them as they are all inter-related. However, there are two clear strands running through most of his work, and they are *Sound* and *Freedom.*

THE PHILADELPHIA ORCHESTRA

It could be argued that the Philadelphia Orchestra should not be regarded as a part of the legacy, as the present-day orchestra is not the same as the one that Stokowski built up. However, numerous recordings of his orchestra exist which can give us a good idea of Stokowski's achievement in Philadelphia. When he became conductor in 1912, he was relatively

inexperienced and the orchestra only of the second rank, and it is one of the miracles of the 20th century that within the space of a few years he turned it into one of the great orchestras of the world. The sound of this orchestra — 'The Philadelphia Sound' — was rich and sensuous with, to quote Robert Philip, 'extraordinary warmth and depth of string tone, a noble brass section, and solo woodwind of impressive finesse, including the oboist Marcel Tabuteau and the flautist William Kinkaid'.

This was perhaps Stokowski's greatest achievement, which the following comments confirm. Otto Klemperer: 'The Philadelphia Orchestra under Stokowski was really a giant. As it was, that is, not as it is now; at that time it was really overwhelming'. Sir Adrian Boult: 'As a young man I always used to say that there were several places — Amsterdam, and Manchester (in Harty's time) — that I could always visit for a good lesson. If I ever felt I was getting to be some use at my job, an hour listening to those orchestras would act like a tonic and put me in my place again. That day in Philadelphia acted with even more healthy effect: my conceit was knocked out of me for several years.'

In the Philadelphia Orchestra Stokowski created an orchestra which was famous for its beauty of sound and its virtuosity — in fact, it became the forerunner of the modern virtuoso orchestra. This orchestra became a superbly responsive ensemble which was able to respond to the imaginative interpretations of Stokowski. The importance of this orchestra as a part of the legacy of Stokowski is that it set a new standard of orchestral sound and flexibility — a standard that has not been surpassed today. The individuality of the sound of this orchestra should make us guard against too much standardisation of orchestral sound.

RECORDINGS

By far the largest legacy is the recordings Stokowski made between 1917 and 1977 — the longest recording career of any musician. When one considers the commercial recordings made by Stokowski, one comes up against a paradox. As a conductor he was well-known for his adventurous programming — especially of 20th century music. This is not reflected to the same extent in his commercial recordings. There are notable exceptions: Stravinsky's *Rite of Spring,* Schoenberg's *Gurrelieder,* Ives' Symphony No. 4, Messaien's *L'Ascension,* etc. but the bulk of his commercial recordings were of more popular classics, and many works, such as Dvorak's *New World* Symphony and Tchaikovsky's 5th appear in many different recordings throughout his career. I find it astonishing that a conductor of Stokowski's eminence did not conduct, on record, a complete cycle of the Beethoven Symphonies. It is also to be regretted that he did not record more of the music of Haydn and Mozart. If one were to judge Stokowski merely on his commercially recorded repertoire it would not give a complete picture. However, there exists a large number of recordings of public concerts and broadcasts, which help to give a clearer picture of the range of Stokowski's repertoire. These 'live' performances are sometimes greater evidence of exciting music-making than the studio-made performances. It is therefore necessary, when considering Stokowski's recorded legacy, to include the commercial *and* non-commercial recordings.

Stokowski's first recordings were made by the acoustic method, and from the moment he began recording, he took a great interest in the technical side. He stated his aim in his book *Music for All of Us:* 'The first step is to make recorded music exactly like the original. The next is to surpass the original and, through future possibilities of recording, to achieve the dreams of musicians — of making music still more beautiful and eloquent. In the future there will be no limits — everything will be possible in the realm of sound — and music will reach new heights of tonal quality, power, delicacy, beauty'.

Stokowski studied recording techniques at the Bell Laboratories, and at his instigation the company conducted experiments in recording in the Academy of Music during public concerts. Some of these recordings are now available in LP transfer — and the quality of the sound is astonishing for the time, and includes some tracks in real stereo — in 1932! In 1931 Stokowski and the Philadelphia Orchestra made the first 33⅓ r.p.m. disc for RCA Victor, of Beethoven's 5th Symphony. Stokowski welcomed and exploited each new development in recording -- including the multi-channel recording for the film *Fantasia,* and Decca's Phase-4 techniques in the 1960s.

The importance of Stokowski's interest in recording is twofold. Firstly, he saw the medium's potential for improving sound and for the spreading and popularising of serious music. Secondly, he took an active role in the technical improvement of the medium. He was probably the only great conductor to do this. It is surely the duty of all musicians to take an *active* part in the development of new technologies which help to develop and extend their art.

RADIO and FILMS

Stokowski's realisation of the potential of developing technologies extended to broadcasting and films. On 6 October 1929 the Philadelphia Orchestra was the first orchestra to make a commercially-sponsored radio broadcast, which was sponsored by Philco, carried by 50 domestic stations of the NBC, and broadcast by WGY to Europe, South America and Asia. It included Mozart's Symphony No. 40; the second broadcast included Stravinsky's *The Rite of Spring.*

Stokowski appeared in four films: 1936 *The Big Broadcast of 1937* (Paramount), 1937 *100 Men and a Girl* (Universal), 1940 *Fantasia* (Disney), and 1947 *Carnegie Hall* (United Artists).

There is no doubt that appearing in films appealed to Stokowski's vanity, but it also provided him with the opportunity to present serious music to a much wider audience. For example, the following music is performed in *100 Men and a Girl:*

TCHAIKOVSKY	Finale of Symphony No. 5
WAGNER	Prelude to Act III of *Lohengrin*
BERLIOZ	Hungarian March
LISZT	2nd Hungarian Rhapsody
BACH	Toccata in D minor
MOZART	Alleluia
VERDI	Brindisi from *La Traviata*

In fact, this is the only justification for the appearance of a serious musician in such a second-rate film.

Fantasia, however, is something entirely different. In addition to the advanced recording techniques used, and the fine sound, it represents an attempt to create a new multi-media art-form, where the music and the visual part of the film are *equally* important and interdependent. Some parts of the film are more successful than others, but the concept of *Fantasia* was interesting, and it is a pity that the idea was not developed further in more films of the same type. It should not be forgotten that in a film intended for a popular audience, a major 20th century masterpiece, Stravinsky's *The Rite of Spring,* was included — a courageous move which shows Stokowski's desire to educate as well as to entertain. It is to Stokowski's credit that he was prepared to use a new and popular medium to widen the interest in serious music.

SOUND

Sound is one of the threads which runs through all of Stokowski's legacy. There is the 'Philadelphia Sound', and later the 'Stokowski Sound'. The Philadelphia Orchestra was renowned for its beautiful sound, and whichever orchestra he worked with later in his long life the same qualities were apparent. This feeling for sound is sometimes responsible for the controversiality of some of his performances — as if the sonority were an end in itself. His researches into recording and acoustics and his reseating of the orchestra were all aimed at improving the sound quality *per se.* He allowed the strings to bow freely in order to achieve a greater sonority, and he often sat the woodwind at the front, to improve its balance with the remainder of the orchestra. He was not above adding an extra splash of colour to even so perfectly orchestrated a work as Debussy's *Fêtes.* Stokowski was often criticised for these alterations, but they are often no more extensive than those of other conductors. He was the only conductor who regarded the sound as of equal importance to the substance of the music. A violinist from the Philadelphia Orchestra, quoted in *Those Fabulous Philadelphians* by Herbert Kupferberg, stated: 'He always had a tremendous sensuous feeling for sound. He knew how to exaggerate this and be effective'. This is what Ainslee Cox describes as '*Sound* — as expression in its own right'.

This concept is one that perhaps should be studied more closely. Stokowski was obviously intoxicated with the sheer sound of the music, and less concerned with other features. This idea is a stimulating one which perhaps explains why some of Stokowski's interpretations were as they were — the sound *is* the musical communication - the medium *is* the message.

FREEDOM

The other thread, freedom, is another part of the legacy which is of great importance — Stokowski's freedom of interpretation. It is this aspect of his art which has not only caused critical controversy, but has also divided ordinary music lovers. Stokowski has been criticised as being too free in matters of style — but it is this very freedom which I consider to be important. It should be regarded as a *creative* approach to music making. It should also be remembered that in this respect Stokowski belongs to an

established and distinguished line of conducting. Take the following two quotations: 'His desire to make this melos stand out clearly carried him so far that in some places in Beethoven's works where he held the evident purpose of the composer to be not fully realised in the orchestration — whether because the instruments at Beethoven's disposal were imperfect, or because his increasing deafness sometimes clouded his perception of the relations of the various orchestral timbres — he discreetly altered the orchestration, touching it up so as to bring the hitherto unclear melody into due prominence'. 'The impression given by performances of this kind was that not the work but the conductor was the chief thing, and that he wanted to divert the attention of the audience from the music to himself; so that finally there was nothing to admire but the readiness with which the orchestra followed him in his sometimes singular fancies'.

These passages have a familiar ring, but they are *not* about Stokowski. The first is about Wagner, the second about Hans von Bülow, both written by Felix Weingartner.

This subject is developed further in *Conductors' World* by David Wooldridge: 'Herein lies the crux of the problem of interpretation, for Weingartner is continually complaining of those rubato-conductors who must impose their own "conception" on the orchestra and audience — *as though the creative mind had any alternative.* It is the very nature of... the great piece of music which is universal to lend itself to widely differing interpretations, and though these may in themselves lack universality in that they are questionable, this does not detract from the merit of the original which is to provoke a reaction, to impregnate the mind of the interpretative artist and cause it to conceive. ...To ask the interpretative artist to remain "objective", to play no constructive or creative role in his performance, is to enter the madness of *Brave New World*.... Every artist of integrity must search for the truth of a composition and discover its essence for himself, and to impose canons of objectivity is to deny temperament and nature herself'.

Paul Robinson in his book on Stokowski writes: 'The Goulds and the Stokowskis may be infuriating, but they are never boring and they constantly challenge old prejudices and test the limits of the imagination . . . More, not less interpretative freedom is required in music making today.'

It was, perhaps, Stokowski's misfortune (but not ours) that he lived on into the age of 'authentic' performances and 'Urtext' editions. His freedom towards matter of interpretation is something to be cherished. Such an approach does not always succeed — but it is a price worth paying for the many occasions on which it does.

Such an approach does *not* rule out the possibility of an 'authentic' performance of a work — it just regards that approach as one of many. In fact, when Stokowski performed Monteverdi's *Orfeo* in 1960, he used August Wenzinger's scholarly edition of the score, and a combination of 'authentic' and modern instruments!

I am going to let Stokowski himself have the last word on the subject of interpretation — from an interview with Edward Greenfield, published in

The Guardian on 10 January 1973: 'In all his self-revelations Stokowski is never for a moment in doubt of direct communion with the composer. That sureness explains what others have often criticised as freedom with scores, liberties taken according to the standards of a purist age. Has he a particular way, I ask, of looking at a Beethoven interpretation? "Yes" — his answer is quick and firm — "I try to say to Beethoven 'Master, please help me. You are saying something beyond my comprehension, but help me so that I do not spoil it'." Composers addressed like this, he feels, are like persons around you. "If you say 'Please help me,' most will help, but not all".

THE TRANSCRIPTIONS

Throughout his conducting career Stokowski transcribed music for his 'instrument' — the orchestra. The music he transcribed ranged from Cesti and Palestrina to Shostakovitch and Sousa, but he is best known for his transcriptions of the music of J S Bach, once amusingly describes as 'Bachowski'.

The aesthetics of transcription are hotly debated, but it seems to have been almost an occupational disease among conductors, and more importantly, composers. Bach, Mozart, Liszt, Wagner, Elgar, Vaughan Williams, Ravel, Webern, Stravinsky and Schoenberg — the list seems endless — transcribed other composers' music, and the fact that it *is* a widespread practice among composers is almost a justification in itself. Hans Keller has some pertinent words to say on the subject in an article entitled 'Communication and Experience', published in *The Listener* on 16 January 1969: 'Our age is the most uncertain in the history of music; the only thing it's certain about is its own authenticity compulsion. But the only thing that's authentic is the truth, and the musical truth can never be found on paper alone: it depends on the truthfulness of the performer's experience, and indeed the listener's . . . . There are imaginative performers who, by adding, make bad music sound great, and great music almost as great as it is; only what they seem to "add" to great music was there, undiscovered, in the first place'.

Stokowski's transcriptions represent his attempt to liberate the harmonic and melodic richness, the vitality, the rhythmic freedom, he felt was in the music.

Christopher Small in his book *Music . Society . Education* makes the following points which apply to Stokowski's transcriptions (and also to his interpretation): 'A truly creative passion takes the great work of the past and remakes it constantly, thus renewing the act of creation through the generations, as the seventeenth century reworked the plays of Shakespeare (themselves largely reworkings of earlier writings to suit the temper of the time) and as Stokowski reworked the organ works of Bach to suit his essentially nineteenth-century sensibility. These reworkings, tasteless as they may seem to our generation, may be truer to the creative spirit than our carefully researched Urtext-edition attempts to restore the letter of the original, attempts whose degree of success we have in any case no means of assessing. The next generation may well mock the musicological temper of today as a pedantic fettering of creativity, and believe, rightly, that it is perfectly possible, even necessary, to approach the works of the past

directly, without the intervention of musicologists'.

Abraham Chasins in his book *Leopold Stokowski — A Profile* devotes several pages to the old controversy over the authorship of these transcriptions. I do not intend to pursue this subject, except to quote part of a letter to the present writer from Dr. Edwin Heilakka, Curator of the Leopold Stokowski Collection at the Curtis Institute of Music, Philadelphia: 'Many of the scores I have been able to verify as being in Stokie's own hand. Unfortunately, he seems to have destroyed pencil copies as soon as a professional copyist got them in ink'.

I have in my possession most of the published full-scores of these transcriptions. In every case they represent a masterly and imaginative use of the orchestra, which is put at the service of the composer. In particular, Stokowski's transcription of J. S. Bach's *Passacaglia and Fugue in C minor* is a masterpiece of scoring, which can only enhance the original composition. One is reminded of Hans Keller's words: 'His orchestral arrangements, his musical realisations, of Bach's organ textures, decried as tasteless, throw the composer's contrapuntal thought into clear relief, get as much of the musical truth to the surface as possible, and if the king of instruments sounds more dignified in tone, Stokowski's orchestra is quite happy to let the dignity of the musical substance speak for itself, speak with a capacity for dynamic gradation and textural contrast which the old king can be shown to despise at his peril. Many Bach-lovers may hate Stokowski's approach, but Bach himself would have loved it.'

Here one can see a parallel with Liszt in the 19th century. Liszt made numerous piano arrangements of orchestral works, which can now be seen to throw new light on the compositions. Examples include the Beethoven symphonies, and more surprisingly the *Symphonie Fantastique* of Berlioz. This is a work that one would not expect to be convincing without its orchestral colouring, but the transcription works magnificently and sheds new light on the work.

Another parallel with Liszt is that Stokowski made what he called 'Symphonic-Syntheses' of operas, in the same way that Liszt arranged his 'Operatic-Fantasias'. No doubt Stokowski's aim was partly educational — to acquaint a wider audience with the music from these operas — but, as in the case of the 'Symphonic-Synthesis of Mussorgsky's *Boris Godunov'*, they also make very satisfying and imaginative pieces in their own right.

It is perhaps in these transcriptions that Stokowski's feeling for sound and his freedom of interpretation and expression find their most concrete form: the raw materials exist in the scores and it is to be hoped that present-day conductors and musicians will seize on this part of Stokowski's legacy and make use of it.

(To be concluded)

ROGER D. TEBBET

B.Mus. Honours 1983

Class II.1 MARK BEBBINGTON, STEPHEN GUTMAN, GABRIEL JACKSON, JAMES LISNEY, RICHARD SHEPHERD
Class II.2 DAVID CRAVEN, JEREMY SAMPSON, MICHAEL WHIGHT
Bernard Stevens and Cyril Rootham Prize RICHARD SHEPHERD

GRSM Honours 1983

Class I GEOFFREY GOVIER, RACHEL INGLETON
Class II.1 RACHEL BARRETT-WHITING, ROBERT BILSON, ALISON EALES, SIMON EVRY, SUSAN GOUGH, DARYL GRIFFITH, DAVID HEYES, BRIAN KAY, ROWLAND LEE, ELIZABETH MAY
Class II.2 SARAH ACRES, ALEXANDRA BASS, NICOLA BRAZIER, ELIZABETH BRICE, ADAM DOPADLIK, SARAH DRURY, SALLY FARRALL, ANNE FERRIGE, PETER GOLDSMITH, GUY HARBOTTLE, KATHRYN HILLS, JEANNE LAST, NICOLETTE O'NEILL, SALLY ROSE, HELEN STOKES, MANDY TUCKER, ANNE WILSON
Class III WENDY RAWLINSON, JOAN RICE, CAROLINE ROWLAND, LISA WIGMORE
Pass CAROLYN PRIDE
Raymond Ffennell Prizes RACHEL INGLETON, GEOFFREY GOVIER
Colles Prizes for best theses DAVID HEYES, GEOFFREY GOVIER

Performers' Course Diplomas 1983

Class I STEPHEN BRYANT, WAYNE MARSHALL, ROGER SAYER, AMANDA TRUELOVE
Class II.1 SARAH BEVAN-BAKER, KAREN BRISCOE, ALISON CHARLTON-WEST, CHRISTOPHER DAVIES, SUSAN DENT, ALAN GARNER, LUIS GONZALEZ-FUENTES, RICHARD HOSFORD, WILLIAM LOCKHART, ANGELA MOORE, DAVID NEWBY, ROY ROBINSON, FIONA ROSE, BRIAN SCHIELE, SHAUN SELLINGS, CHRISTOPHER STOCK, MICHAEL STOCKDALE, MELANIE STROVER, KAREN WOODHOUSE

Class II.2 EVA MARIA ALEXANDRE, ANDREW BARNETT, MARK BOURNE, CAMILLA BRUNT, PETER DALA, HELEN DAVIS, ERICA DEARING, SUSAN EDWARDS, JANE INGAMELLS, LINDSAY JOHNSTON, DANIEL MEYER, FIONA MURPHY, KATHLEEN MURRAY, SUSAN ROBSON, CLARA RODRIGUEZ-GARCIA, PAUL SPEIRS, TOMAS STERNER, JOANNA THOMAS, PAUL TRUMAN

Class III JESUS ALVAREZ, FELICITY BATTEN, JOHN CARGO, GUY CARLSON, ELIZABETH COLLINS, TIMOTHY FREWER, JONATHAN GRIFFIN, JANE HINDS, NIGEL HISCOCK, WILLS MORGAN, IAIN PETTY, NAOMI SATO, JOHANNA WALDEN, MICHAEL WILES

Pass LUIS CABRICES, EURIPIDES GEORGANOPOULOS, MARK GOODE

A.R.C.M. Examinations — July 1983

The following are the names of the successful Performing (P) and Teaching (T) Royal College candidates:

Clarence Adoo	Trumpet T	Kathryn Margaret Hills	Bassoon T
Sara Brown	Piano T	Stephen Andrew Hollamby	Trumpet P
E. E. Camilla Brunt	Violin T	Annette Hutchinson	Singing P
Lena Kah Pick Ching	Piano T	John Alan Jones	Piano P
Peter John Collyer	Viola T	Caroline Kershaw	Early Music P
Charles Richard Daniels	Singing P	Anne-Louise Lane	Saxophone P Hons
Susan J. Dent	Horn P	Joanna Ching Yun Lee	Piano T
Anne Ferrige	Clarinet T	Francesca Noelle Lubenko	Piano T
Jose J.S.D. Flores	Organ P	Colin McEwen	Singing P
Donald Glass	Bassoon T	Frederico Marincola	Early Music P

Diane T. Mason	Clarinet T	Stephen Smart	Horn P
Elizabeth May	Flute T	Graham Smith	Piano P
Simon Robert C. Neal	Piano Accompaniment	Morag Millar Stewart	'Cello P
		Jane Elizabeth Streeton	Singing P
James Thomas Oxley	'Cello T	Russell Thackeray	Viola P
Frances May patterson	Clarinet P	Mandy Vanessa Tucker	Recorder T
Iain Petty	Viola T	Clive W. Ungless	Early Music P
Christopher Poffley	'Cello T	Nicholas D. Unwin	Piano T
Joan Rice	Piano T	Jon Jeremy Williams	Violin T
Vivienne Joy Sage	'Cello T	Clara Yip Yee Kuen	Singing P
Jeremy John Sampson	Violin T		

Prizes and Awards

Autumn Term 1982

Wind Ensemble Prize ANDREW ROBINSON, MARIANNE MARTIN, CAROL JONES, JONATHAN DAVIES, HELEN MUNRO
Douglas Whittaker Prize ELIZABETH MAY, DAVID LLOYD, SARAH ACRES
Kathleen Long Prize STEPHEN GUTMAN, RICHARD HOSFORD, AMANDA TRUELOVE
Clytie Mundy Prize HELEN KUCHAREK
Accompanist Prizes CHRISTOPHER SQUIRES, SIMON LEBENS
Cornelius Fisher Prize ALAN MOISEY

Spring Term 1983

Joy Scott Prize IWAN LLEWELYN-JONES
Vivian Hamilton Prize SIMON LEBENS
Ellen Marie Curtis Prize SUSAN GOUGH, SOPHIE YATES
Ivor James Prize MORAG STEWART
Helen Just Prize EMILY BURRIDGE
Susan Connell Prize ROBERT BILSON, GONZALO ACOSTA, JAMES BROWN, MICHAEL JONES
Clavichord Prize SOPHIE YATES

Summer Term 1983

PIANOFORTE
Grade V
Chappell Medal JAMES LISNEY
Hopkinson Gold Medal and Sydney and Peggy Shimmin Prize KAREN BRISCOE
Hopkinson Silver Medal and Sydney and Peggy Shimmin Prize NIGEL CLAYTON
Norris Prize SHOKO ADACHI
Grade IV
Sydney and Peggy Shimmin Prize THOMAS BLACH
Ellen Shaw Williams and Marmaduke Barton Prize ALVIN MOISEY
Margot Hamilton Prize SIMON CONNING
Pauer Prize LAURETTA BLOOMER
First Year Students (Not Postgraduate)
Eric Harrison Prize and Beddington Prize AMANDA HURTON
Herbert Sharp and McEwen Prize HSING-CHWEN HSIN

HARPSICHORD
Geoffrey Tankard Prize LYNDA MAYLE, JOHN McGREAL
Lofthouse Harpsichord Continuo Prize JOHN McGREAL

ORGAN

Grade V

Walford Davies Prizes WAYNE MARSHALL, JOY WILLIAMS
Harold Darke Prize JOHN McGREAL

Grade IV

Frederick Kistner Prize BELINDA GORDON
Parratt Prize CHRISTOPHER WOOLMER
Geoffrey Tankard Prize GUY HARBOTTLE

First Year Students (Not Postgraduate)

Stuart Prize and Haigh Prize DAVID SWINSON
Haigh Prize MICHAEL SMITH
Canon Bark Prize WAYNE MARSHALL, ROGER SAYER

SINGING

Grade V

Cuthbert Smith Award and Agnes Nicholls Harty Trophy JOHN GRAHAM HALL
Redvers Llewellyn Prize LAURA ROWLEY
Henry Leslie Prize NOEL MANN
Albani Prize (for Women) MARY HART
Additional Prizes MARI WILLIAMS, CHRISTINE BEAUMONT
Kaye Wheeler Prize for best Accompanist of Grade V Singing Competition MALCOLM MARTINEAU

Grade IV

London Music Society Prize, Dan Price and Pownell Prizes MICHELE HEDGE
Barbara Samuel Prize MARY ROBERTS
Dorothy Silk Prize DELINNE ISAACS
Leslie Woodgate Prize and Topliss Green Prize MELANIE MARSHALL
Henry Blower and Edgar Hurman-Villar Prizes NOT AWARDED

First Year Students (Not Postgraduate)

Chilver Wilson Prize ASHLEY THORBURN
Giulia Grisi Prize SARAH CONNOLLY
Mario Grisi Prize DENIS LAKEY

First Year Postgraduate

Carrie Tubb Prize JOHN SEAR
Lady Maud Warrender Award SIMON DAVIES
Margot Hamilton Prize (Tenor) CHARLES DANIELS
The Dr. Saleeby Prize (Bass or Baritone) BRYAN SECOMBE, DAVID STOWELL
Muriel Kistner Prize (Bass on Contralto) MARY HART
Major Van Someren Godfrey Memorial Prizes NOEL MANN, CHARLES DANIELS, FIONA ROSE; Accompanist Prize SIMON LEBENS
English Singers and Speakers Prize and Volumes I and II of the Heritage of 20th Century British Song NOEL MANN
Geoffrey Tankard and Beatrice Tankard Lieder Prize JOHN GRAHAM HALL; Accompanist Prize MALCOLM MARTINEAU
Clara Butt Awards JACQUELINE BARRON, ALISON CHARLTON-WEST, JANE CAMMACK, SANDRA PORTER, MAXINE SYMONS, ELEANOR FORBES, HEATHER KEENS
The German Language Prize CLARA YIP
The Italian Language Prize CAROLINE ASHTON
The French Language Prize JOHN UPPERTON, FIONA ROSE

OPERA

Michael Mudie Conducting Prize GRAEME JENKINS
The RCM Union Prize, in memory of Phyllis Carey Foster MAXINE SYMONS
Ricordi Prize (vocal score) JOHN GRAHAM HALL
McCulloch Prize HELEN KUCHAREK
Luis Espinar Prize MICHELE HEDGE

VIOLIN

The Marguerita and Peter Oundjian Prize, for Violin and Piano Duo STEPHEN BRYANT, NIGEL CLAYTON
Percy Coates Award PETER FISHER
Woltmann Award ROBERT BILSON
Fred Brough Orchestral Leadership Prize PHILIPPA IBBOTSON
Marjorie and Arnold Ziff Prize for 4th Year Recital STEPHEN BRYANT
Leonard Hirsch Prize SARAH BEVAN-BAKER

Grade V

Stoutzker Prize, in memory of Albert Sammons REBECCA HIRSCH
W. H. Reed Prize PHILIPPA IBBOTSON
Stanley Blagrove Prize BEVERLEY LUNT, PETER FISHER
Isolde Menges Prize, for unaccompanied Bach PHILIPPA IBBOTSON

Grade IV

Howard Prize GONZALO ACOSTA
Dove Prize VERNON DEAN
Nachez Prize LIK WUK CHUA

Grade III

Isolde Menges Prize NICHOLAS WHITING
Leonard Hirsch Violin Prize for Scales Grade III: SUSANNA GOSBEE
Grade IV: GONZALO ACOSTA

First Year Students (Not Postgraduate)

Beatrice Montgomerie Prize LIK WUK CHUA
Ricketts Prize SUSANNA GOSBEE
Dove Prize SARAH-JANE COX

VIOLA

Margot Stebbing Prize for 4th Year Recital MELANIE STROVER
Lionel Tertis Prize, given by Bernard Shore JAMES BROWN, BRIAN SCHIELE

Grade V

Lesley Alexander Prize ROY ROBINSON

Grade IV

Ernest Tomlinson Prize JAMES BROWN

First Year Students (Not Postgraduate)

Alfred Gibson Prize KATHRYN WILKINSON

VIOLONCELLO

The Seymour Whinyates Award (for an outstanding string player) AMANDA TRUELOVE

Grade V

Mrs. Will Gordon Prize CAROLINE DEARNLEY
Stuart Knussen Prize MICHAEL K. JONES

Grade IV

Lesley Alexander Prize CHRISTOPHER POFFLEY
Helen Just Prize TOMAS STERNER

First Year Students (Not Postgraduate)

Scholefield Prize SARAH HARPER
Stern Award for Violoncello SARAH HARPER

DOUBLE BASS

Eugene Cruft Prize ELIZABETH HOLLOWOOD
Geoffrey Tankard Prize NOT AWARDED

WOODWIND

The Boosey and Hawkes Prize (for single reed playing) MARTIN ROBERTSON

Grade V

Eve Kisch Prize (Flute) NICHOLAS VALLIS
Joy Boughton Memorial Prize (Oboe) ALAN GARNER
Frederick Thurston Prize (Clarinet) GRAHAM MACKIE, MICHAEL WHIGHT
Arthur Somervell Prize (Bassoon) NATHANIEL HARRISON

Grade IV
Geoffrey Tankard Prize LOIS GELDARD
Oliver Dawson Prize CHRISTOPHER COWIE
First Year Students (Not Postgraduate)
Allen John Warren Prize MIRANDA ZWALF (Flute), DEBORAH JONES (Oboe), CAROL JONES (Clarinet)

BRASS
Grade V
Frank Probyn Prize (Horn) MARK PAINE
Arthur Somervell and Manns Prizes STEPHEN MASON, IAN BALMAIN
First Year Students (Not Postgraduate)
First Year Brass Prize ROBERT FARLEY
Douglas Moore Prize (Horn) SUSAN DENT

WIND ENSEMBLE
Latham-Koenig Prize OWEN SLADE, IAN BALMAIN, MARK BENNETT, MARTIN WILSON, PAUL GARDHAM

HARP
Elisabeth Coates Prize ANGELA MOORE
Jack Morrison Prize LOUISE MARTIN

GUITAR
Jack Morrison Prize JESUS ALVAREZ

COMPOSITION
The Major Van Someren Godfery Composition Prize NOT AWARDED
The Cobbett and Hurlstone Chamber Music Competitions:
Composer JAVIER ALVAREZ
Performers SARAH CONNOLLY, LOIS GELDARD, ALINE BREWER, CHRISTOPHER GAYFORD, KEVIN McCRAE, NORMAN REINTAMM
The Peter Morrison Prize in honour of Dr. Herbert Howells PAUL EDLIN
Sullivan and Farrar Prizes JAVIER ALVAREZ
R. O. Morris Prize GABRIEL JACKSON
Stanton Jefferies Prize TIMOTHY STEVENSON
Ouseley Norman Prize for Church Music Composition DAVID BRAY
The United Music Publishers Ltd. Prize for an outstanding Composition Student JAVIER ALVAREZ
The Performing Right Society Award, in memory of Sir Arthur Bliss, for Postgraduate Composition Students TIMOTHY STEVENSON, CHRISTOPHER ROSS

THEORY
Hecht and Allchin Prizes DARYL GRIFFITH

CONDUCTING
The Theodore Stier Prize RUSSELL KEABLE, NORMAN REINTAMM, DAVID MEYER
Ricordi Prize ROBIN FOUNTAIN
Sir Adrian Boult Conducting Scholarship GRAEME JENKINS

SPECIAL PRIZES
Marjorie and Dorothy Whyte Memorial Prize ROGER SAYER
Adami Prize for Piano Accompaniment ANTONIA OGONOVSKY, EMILY LAM
Ruby Hope Award in memory of George Reeves for a Piano Accompanist (Postgraduate) MALCOLM MARTINEAU
The Percy and Dorothy Coates Prize BEVERLEY LUNT, KEVIN McCRAE, DOREEN YEOH

The City Livery Music Club Section Prize ESTHER GEORGIE, HELEN CHOI
Margaret Pagon Jardine Prize (final year Female Student Theory and Practice of Music) RACHEL INGLETON
Hilda Anderson Deane Prize (for furtherance of musical studies) MAXINE SYMONS
Dulcie Nutting Prize (for Choral Work) JOANNA HARRIS
The Dannreuther Prize (for a Piano Concerto) BENJAMIN HALL
Harry Evans Award (for a Welsh Student) IEUAN JONES
Doris Gould Memorial Prize NICHOLAS CAPALDI
The Peter Morrison Wigmore Hall Recital Prize JAMES LISNEY
The Percy Buck Award NIGEL CLAYTON
The Barry Manilow Prize (for an outstanding First Year Student) AMANDA HURTON, HSING-CHWEN HSIN
The Peter Morrison Prize in memory of Sir Arthur Bliss ALAN GARNER, STEPHEN GUTMAN
The Worshipful Company of Musicians Medal STEPHEN BRYANT
The Knights of the Round Table Centenary Prize IEUAN JONES
The Earl of Dalhousie Award MICHELE HEDGE
Lagore Gold Medals, for most distinguished students of the year JOHN GRAHAM-HALL, IMOGEN EAST

Summer Term 1983 Programmes

April 28 **CHAMBER CONCERT**
VIVALDI Concerto in C major, P.75; James Ghigi, and Peter Goldsmith *trumpets,* Paul Harris *organ.* J.-B. CARDON Sonata in E flat, op.7, and C. SALZEDO Variations sur un theme dans le style ancien; Ieuan Jones *harp.* GRIEG Sonata in C minor; Katherine Gittings *violin,* Joanna Lee *piano.* DEBUSSY Clair de Lune and L'Isle joyeuse; Nicholas Capaldi *piano.*

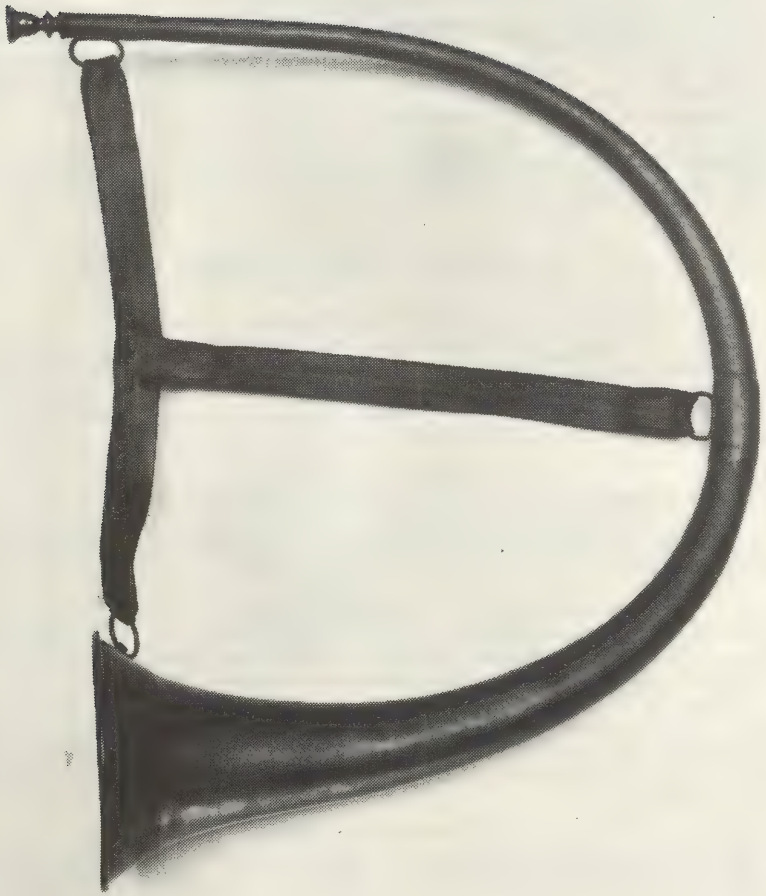
May 5 **CHAMBER CONCERT**
GORDON JACOB Trio for Clarinet, Viola and Piano; Damaris Wollen *clarinet,* James Brown *viola,* Nicholas Capaldi *piano.* SCHUMANN Symphonische Etüden; Howard Southern *piano.* WOLF Six songs; Mari Williams *soprano,* Mark Daver *piano.* BRAHMS Sonata in D minor; Christopher White *violin,* John Williams *piano.*

May 6 **STUDENTS' ASSOCIATION ORCHESTRAL CONCERT**
RAVEL Le Tombeau de Couperin; Norman Reintamm *conductor.* MOZART Concerto for Flute and Harp; Cynthia Bartlett *flute,* Angela Moore *harp,* Wing Sie Yip *conductor.* BEETHOVEN Symphony no.7; Norman Reintamm *conductor.*

May 9 **INFORMAL CONCERT**
MOZART Oboe Quartet; Sian Davies *oboe,* David Gilling *violin,* David Lloyd *viola,* Sarah Lyle cello. RAVEL Valses Nobles et Sentimentales, and SCHUMANN Toccata in C; Brian Davidson *piano.*

May 16 **INFORMAL CONCERT**
MOZART Sonata in G, K.301; Sarah Drury *violin,* Jeen Yeoh *piano.* BRUCH Romanze in F; Pamela Creswell *viola,* Lena Ching *piano.* LISZT Two Concert Studies and BRAHMS Paganini Variations, Book II; Benjamin Hall *piano.*

May 17 **CONCERT IN THE MUSEUM**
For the Centenary of the College, honouring the RCM's founder, King Edward VII, and the many other donors whose generosity has enabled it, alone among British music schools, to own one of the world's major instrument collections.
J. HYDE Reveille (c. 1798); Susan Dent *bugle horn* (18th century, presented by King Edward VII). Pange lingua gloriosi (from Buxheimer Orgelbuch, c. 1460); John McGreal *clavicytherium* (1973 copy by Adlam-Burnett, presented by Mr and Mrs Graham Carritt, of the apparently earliest surviving stringed keyboard instrument, c. 1480, presented by Sir George Donaldson). ORLANDO GIBBONS Fantazia of foure parts (from Parthenia); John



The 18th century German Bugle Horn which was presented to the RCM by its Founder, H.M. King Edward VII, and was played at the Centenary Concert in the Museum on 17 May 1983

McGreal *harpsichord* (c. 1580, presented by Sir George Donaldson). HENRY PURCELL Suite no. 1; Simon Neal *spinet* (c. 1680, presented by Sir George Grove). LOUIS DE CAIX D'HERVELOIS Sarabande, and THOMAS MARC Affectueusement; Caroline Kershaw *pardessus de viole* (Guersan, 1759, presented by Sir George Donaldson), Simon Neal *harpsichord* (J. and A. Kirkman, 1773). HANDEL Air and variations from Suite no. 3; Lynda Mayle *harpsichord* (J. and A. Kirkman, 1773, from the collection of A. J. Hipkins, the RCM's first Honorary Curator, and presented by his daughter and son). BEETHOVEN Sonata op. 17; Susan Dent *handhorn* (Paxmans, 1983, based on French 18th century models), Sophie Yates *pianoforte* (Broadwood, 1799, purchased by the Museum). DONIZETTI Tu, che a Dio spiegati; Ian Balmain *keyed bugle* (Greenhill, c. 1825, presented by E. A. K. Ridley), Oliver Davies *upright pianoforte* (Steinway, c. 1897). Demonstration; Ian Balmain *walking-stick trumpet* (Köhler, c. 1835, presented by Thomas F. Harper). HOLST Excerpt from The Perfect Fool, and ELGAR Duett; Philip Doddridge and Gary Davies *trombones* (presented in 1934 by Imogen Holst, and the Ealing and District YMCA). J.-B. ARBAN Le Cornet; Ian Balmain *cornet* (Courtois, c. 1860, loaned by Richard Walton), Oliver Davies *upright pianoforte* (Steinway).

May 17 **THE RCM SINFONIA**

conductor CHRISTOPHER ADEY

WALTON Scapino Overture; Russell Keable *conductor.* PROKOFIEV Sinfonia Concertante for Cello and orchestra; Amanda Truelove *cello.* BRAHMS Symphony no. 1.

May 18 **THE TWENTIETH CENTURY PERCUSSION ENSEMBLE**

director EDWIN ROXBURGH

VARESE Ionization, STEVE REICH Music for Pieces of Wood. PATRIC STANDFORD Taikyoku; Nicholas Unwin and Simon Conning *pianos.* JOHN CAGE Third Construction in Metal. IANNIS XENAKIS Persephassa.

May 19 **CHAMBER CONCERT**

BOZZA Badinage and ANTHONY DONATO Prêlude et Allegro; Peter Goldsmith *trumpet,* Alvin Moisey *piano.* MESSIAEN Theme and Variations; Daryl Griffith *violin,* Alvin Moisey *piano.* BARTOK String Quartet no. 1; Stephen Bryant and Mark Denman *violins,* Brian Schiele *viola,* James Halsey *cello.* BRITTEN Fanfare for St. Edmundsbury and STANLEY GLASSER Fanfare for Friends; David Bourne, Peter Goldsmith and Matthew Hart-Dyke *trumpets.*

May 23 **CHARTER CENTENARY CONCERT**

RCM Chorus and Symphony Orchestra

conductors Sir CHARLES GROVES, RUSSELL KEABLE, Sir JOHN PRITCHARD, Sir MICHAEL TIPPETT and Sir DAVID WILLCOCKS

HOLST Ballet Music from The Perfect Fool. VAUGHAN WILLIAMS Serenade to Music; Sally Burgess, Meryl Drower, Patrizia Kwella and Kathleen Livingstone *sopranos,* Margaret Cable, Fiona Kimm, Sarah Walker and Catherine Wyn-Rogers *contraltos,* Peter Jeffes, Neil Jenkins, William Kendall and Neil Mackie *tenors,* Brian Rayner Cook, Roderick Earle, Michael George and Stephen Roberts *basses,* MICHAEL TIPPETT Ritual Dances from The Midsummer Marriage; Mari Williams, Melanie Marshall, Charles Daniels and Noel Mann *soloists.* MALCOLM ARNOLD Trumpet Concerto: Ian Balmain *trumpet.* BRITTEN Variations and Fugue on a theme of Purcell. PARRY I was glad.

May 24 **RCM CENTENARY ELECTRONICS CONCERT**

LAWRENCE CASSERLEY Missa Spiriti Sancti — Format 2 for voices, instruments and electronics, (1st performance); Eleanor Forbes *soprano,* Mary Hart *mezzo-soprano,* Noel Mann *speaker,* Alan Garner *oboe,* Helen Alderson *clarinet,* Stephen Mason *trumpet,* Brian Schiele *viola,* Thomas Blach *piano,* Paul Clarvis, David Hext and Jeremy Cornes *percussion,* Javier Alvarez and Elizabeth Price *electronics,* Lawrence Casserley *conductor.* TRISTRAM CARY Strands for two pianos and computer-synthesised tapes (1st UK performance): Arni Hardarson and Peter Muir *pianos,* Elizabeth Price *tape operator.* YORK HOELLER Tangens for instruments and electronics (1st UK performance); John McCrae *cello,* Michael Stockdale *electric guitar,* Christopher Woolmer *piano/electric organ,* Arni Hardarson and Javier Alvarez *synthesisers,* Aidan Fisher *sound balance,* Lawrence Casserley *conductor.*

May 25 **EXPERIMENTAL MUSIC GROUP CONCERT**
director JOHN LAMBERT

'The Card'; Javier Alvarez *clarinet and percussion,* Arni Hardarson and John Lambert *keyboards,* Angus MacIlwraith *recorder and percussion,* Peter Muir *keyboard and percussion,* Elizabeth Price *horn and percussion.*

May 25 **CHAMBER CHOIR CONCERT**
conductor NORMAN REINTAMM, *piano* WAYNE MARSHALL

HEALEY WILLAN Two of the 'Lady Motets', DEREK HEALEY Two 'French Canadian Folk Songs'; MICHAEL TIPPETT Five Spirituals from 'A Child of our Time'; WILLIAM WALTON Drop, Drop, Slow Tears; HARRY SOMERS Two of the 'Five Songs from Newfoundland Outposts'; HERBERT HOWELLS Like as the hart; AARON COPLAND Stomp your feet! from 'Tender Land'.

May 26 **THE RCM SINFONIETTA**
conductor JOHN FORSTER

ROUSSEL Le Festin de l'Araignée — Fragments Symphoniques. MOZART Flute Concerto in G; David Abbott *flute.* MOZART Exsultate, Jubilate; Jane Streeton *soprano.* RAVEL Ma Mère l'Oye.

May 27 **COBBETT and HURLSTONE PRIZE COMPETITION CONCERT**

PAUL MAX EDLIN Songs of Dreams and the Night; Sarah Connolly *mezzo-soprano,* Lois Geldard *alto flute,* Aline Brewer *harp,* Christopher Gayford *celeste,* Kevin McCrae *cello.* JAVIER ALVAREZ Caracteristicas; Luis Julio Toro *flute,* Alan Garner *oboe,* Kevin McCrae *cello,* Arni Hardarson *piano.* DAVID HEXT The Earth compels; Wills Morgan *tenor,* Timothy Harrison *piano,* Dominic Hackett, Neil Percy and Christopher Stock *percussion.* ARNI HARDARSON Memories; Cynthia Bartlett *flute,* Peter Fisher and Bjørn Petersen *violins,* David Lloyd *viola,* Gabriel Amherst *cello,* Arni Hardarson *celeste/piano.*

May 28 **SIMON BOLIVAR BICENTENNIAL CELEBRATION**

HANDEL Sonata for Flute and Continuo; Luis Toro *flute,* Clara Rodriguez *harpsichord,* Gustavo Núñez *bassoon.* TELEMANN Two Fantasies for Solo Recorder; Aldo Abreu *recorder.* MALCOLM ARNOLD Fantasia for Unaccompanied Horn; Alejandro Núñez *horn.* KREISLER Menuett in the style of Porpora and Allegretto in the style of Boccherini; Luis Gonzalez *violin,* Clara Rodriguez *piano.* GORDON JACOB Partita for Unaccompanied Bassoon; Gustavo Núñez *bassoon,* FALLA Homenaje à Debussy and ALBENIZ Torre Bermeja; Jesús Alvarez *guitar.* CHOPIN Ballade in G minor; Clara Rodriguez *piano.* EDGARD MEINHARDT-ITURBE 'Recuerdos' for Flute, Violin, Horn, Bassoon and Piano.

June 2 and 3 **OPERA INFORMALS**

J. STRAUSS Die Fledermaus, Act I; John Graham-Hall, Erin O'Hanlon/Alison Charlton-West, Michele Hedge/Eleanor Forbes, Simon Davies/Marc Thompson, David Stowell, John Sear, Erling Jensen/Bryan Secombe; Mary Hill *piano,* Mark Daver *conductor,* Nigel Douglas *director.* TCHAIKOVSKY The Queen of Spades, Act I, Scene 2; Christine Beaumont/Erin O'Hanlon, Pamela Jones/Maxine Symons, Sandra Porter/Jane Cammack, Mary Roberts; Stewart Nash *piano,* Christopher Squires *conductor,* Bryan Drake *director.* PUCCINI La Bohème Act III (in Italian); Helen Kucharek/Michele Hedge, Alison Charlton-West/Laura Rowley, Marc Thompson/John Graham-Hall, John Sear; Mark Daver *piano,* David Tod Boyd *conductor,* Nigel Douglas *director.* HANDEL Semele, Act II, Scene 1; Eleanor Forbes/Mari Williams, Mary Roberts/Sandra Porter; Stewart Nash *piano,* Christopher Squires *conductor,* Bryan Drake *director.*

June 6 **INFORMAL CONCERT**

MOZART Piano Trio K.502; Luis González-Fuentes *violin,* Tomas Sterner *cello,* Luis Manuel Cabrices *piano.* LISZT Vallée d'Obermann; Eva-Marie Alexandre *piano.* GLIERE Three pieces from op.61 and LENNOX BERKELEY Two pieces from op.5; Luis Manuel Cabrices and Andrew Barnett *pianos.*

June 8 **THE RCM SINFONIETTA**
conductor JOHN FORSTER
WEBER Overture, Peter Schmoll; Daryl Griffith *conductor.* MOZART Oboe Concerto; Ian Hardwick *oboe.* BACH Cantata no. 51: 'Jauchzet Gott'; Alison Charlton-West *soprano,* Mark Bennett *trumpet.* BEETHOVEN Symphony no. 8.

June 9 **STUDENTS' ASSOCIATION CHAMBER CONCERT**
COPLAND Appalachian Spring; Imogen East, Vanessa Hughes, Sarah-Jane Cox and Ann Lawes *violins,* James Brown and David Lloyd *violas,* Joanna Thomas and Amanda Newman *cellos,* Paul Spiers *bass,* Nicolas Vallis *flute,* Damaris Wollen *clarinet,* Gustavo Nunez *bassoon.* Rolf Hind *piano,* Martin Lawes *conductor.* HANDEL 'Dull delay and piercing anguish', PURCELL 'Sound the trumpet', and BACH 'Qui Sedes'; John Glover and Dennis Lakey *counter-tenors,* Laurie Stras *harpsichord,* Miriam Lowbury *cello.* HAYDN Piano Concerto in D; Peter Dala *piano,* Wing-Sie Yip, Sarah Bevan Baker, Christopher White, Petra Dargan, Clifford Lawry and Daryl Griffith *violins,* Danny Lyness *viola,* David Newby *cello,* David Heyes *bass,* Hilary Storer and Susan Edwards *oboes,* Avril Fernie and William Moss *horns.* ARMSTRONG String Trio; Jennifer Hallett *violin,* Sharada Mack *viola,* Lindsay Martindale *cello.* GERSHWIN-GRAINGER Fantasy on Porgy and Bess; Lauretta Bloomer and Joanna Lee *pianos.*

June 10 **THE TWENTIETH CENTURY ENSEMBLE**
PETER MAXWELL DAVIES Missa super L'Homme Armé; Russell Keable *conductor.* PER HARTMANN Tausenundeineblume; Lawrence Casserley *conductor.* LUCIANO BERIO Serenata; Michael Cox *flute,* Edwin Roxburgh *conductor.* GYORGY LIGETI Chamber Concerto; Edwin Roxburgh *conductor.*

June 13 **INFORMAL CONCERT**
DOPPLER Andante and Rondo, and KOHLER Variations on a Schubert melody; Elizabeth May and Shaun Sellings *flutes,* David Gowland *piano.* MOZART Piano Trio, K.254; Jane Ingamells *violin,* Lindsay Johnston *cello,* Elizabeth Collins *piano.* LENNOX BERKELEY Sonatina; Joanna Lee *flute,* Lauretta Bloomer *piano,* GINASTERA Sonata (1952); Kathleen Murray *piano.*

June 16 **THE RCM SYMPHONY ORCHESTRA**
conductor NORMAN DEL MAR
WAGNER Overture: Die Meistersinger von Nürnberg; Wing Sie Yip *conductor.* PROKOFIEV Piano Concerto no. 3; Richard Shepherd *piano.* SIBELIUS Tapiola. RACHMANINOV Symphonic Dances.

June 28 **THE RCM SINFONIA**
conductor CHRISTOPHER ADEY
WAGNER Overture: Rienzi; Norman Reintamm *conductor.* JAVIER ALVAREZ Trireme, a horn concerto (first performance); Mark Paine *horn.* LEONARD BERNSTEIN 'Glitter and be gay'; Jacqueline Barron *soprano.* PROKOFIEV Symphony no. 7.

June 30 **CHAMBER CONCERT**
POULENC Sonata; Alan Garner *oboe,* Eva-Maria Alexandre *piano.* BRAHMS Sonata in F minor: Helen Davis *viola,* Adrienne Black *piano.* HANDEL arr. DART Suite for two keyboards; Naomi Sato and Joanne Last *harpsichords.* SCHUBERT Piano Trio, op.100; Luis González-Fuentes *violin,* Tomas Sterner *cello,* Clara Rodriguez *piano.*

July 4 **EARLY MUSIC GROUP CONCERT**
DOWLAND Pavan and Galliard for Broken Consort; Federico Marincola *lute,* Clive Ungless *bandora,* Jakob Lindberg *cittern,* Caroline Kershaw *treble viol,* Caroline Segolo *treble recorder,* Christine Chapman *bass viol.* BYRD Fantasia in five parts for Recorder Consort; Christine Chapman *descant,* Margaret Barrow *treble,* Caroline Segolo and Peggy Vickers *tenors,* Caroline Kershaw *bass.* ANON Five Scottish and Irish pieces; Federico Marincola *lute.* FARNABY Fantasia no. 8; John McGreal *harpsichord.* PURCELL Chaconnne; Caroline Kershaw, Caroline Segolo and Christine Chapman *treble recorders,* Anna Fell *bass viol,* Naomi Sato *harpsichord.* PICCININI Two pieces; Clive Ungless *chitarrone.* MONTEVERDI 'Io la musica son'; Ann Murphy *soprano,* Simon Neal *harpsichord.* PURCELL 'Tis Nature's Voice'; Penny Vickers *contralto,* Simon Neal

harpsichord. TELEMANN Trio Sonata in B flat; Margaret Barrow *recorder,* Simon Neal *harpsichord,* Clive Unglass *theorbo.* Cantigas de Santa Maria; RCM Heterophonic Mediaeval Band; Penny Vickers *contralto,* Christine Chapman *pipe, tabor and recorders,* Caroline Segolo *harp,* Caroline Kershaw *rebec,* Clive Ungless *lute,* and Symphony.

July 6 **THE RCM SINFONIETTA**

conductor JOHN FORSTER

BRAHMS Tragic Overture; Daniel Meyer *conductor.* BEETHOVEN Piano Concerto no. 3; Nigel Clayton *piano.* SCHUBERT Symphony no. 9.

July 7 **CHAMBER CONCERT**

HOTTETERRE Suite in F, op. 2 no. 1; Caroline Kershaw *recorder,* Sophie Yates *harpsichord.* SCHUBERT Fantasy, The Wanderer; Tom Blach *piano.* HINDEMITH Sonata for solo cello; John McCrae *cello.* RAVEL Miroirs; Nicholas Unwin *piano.*

July 11 **COMPOSERS' GROUP CONCERT**

NIGEL LILLICRAP Piano; Jacqueline Barron *soprano,* Stephen Mason *trumpet,* Ivor McGregor *violin,* Brian Schiele *viola,* Catherine Black *cello,* Nigel Lillicrap *piano.* PAUL MAX EDLIN Prelude and Dance of the Fantastic Dragon; Richard Le May *piano.* ARNI HARDARSON Three Songs; Helen Kucharek *soprano,* Peter Muir *piano.* DAVID BRAY Vocalise; Robert Boschiero *baritone,* Kim Duncan *oboe,* Christopher Poffley *cello,* Robert Duncan *piano.*

July 12 **PIANO CONCERTOS ON TWO PIANOS**

HAYDN Concerto in D, Hob.XVIII/11; Elizabeth Collins *soloist,* Katherine Gittings *accompanist.* MOZART Concerto in C, K.467; Clara Rodriguez-Garcia *soloist,* Vivienne Sage *accompanist.* RAKHMANINOV Concerto no. 1; Eva-Maria Alexandre *soloist,* Kim Naden *accompanist.* RAKHMANINOV Concerto no. 2; Andrew Barnett *soloist,* Richard Shepherd *accompanist.* MENDELSSOHN Concerto no. 1; Mark Goode *soloist,* Vivienne Smith *accompnaist.*

July 12, 13, 14, 15 and 16 **THE OPERA SCHOOL**

LORTZING The Poacher (Der Wildschütz); Bryan Secombe/Erling Jensen, Laura Rowley/Helen Kucharek, Noel Mann/Martin Harris, Michele Hedge/Alisn Charlton-West, Jane Cammack/Mary Roberts, John Graham-Hall/Marc Thompson, John Sear/David Stowell, Noel Mann, Sandra Porter/Maxine Symons, RCM Symphony Orchestra, Antony Shelley *conductor,* Christopher de Souza *director and designer.*

REVIEW

MUSIC FROM THE SERVICE OF THANKSGIVING to mark the Centenary of the RCM (ESD 7172) E.M.I. record and cassette

My recollection of the service in the Abbey is that I have rarely heard singing of such distinction from an RCM choir. Intonation was beautifully judged throughout, always pitched, if anything, on the sharp side. Musical items were delivered with a vitality and sparkling sense of timing, following each other so speedily that it was impossible to be bored — only delighted by the artistic variety of the occasion. The organ, at that time in the middle of a rebuilding, would have fooled any but the most experienced ears with its beauty of tone. Simon Preston's presentation and lively professionalism added greatly to the success of the service; not a finger out of place; not any artistic opportunities lost.

I happened to know Bullock, McKie and Guest, and welcomed the chance to hear them side by side on their home territory. This was a happy piece of programme building, and alongside the musical giants, Vaughan Williams and Britten, everyone seemed to fit in well with each other. Are there many recordings where one can find Tippett beside Dyson and Bliss? It was good, too, to be reminded of the great team, Stanford, Wood and Parry that did so much for the RCM in its formative years. And there is hope, too, for even the most little performed students (like Britten once was) that they may be heard in the Abbey in 2083. Herbert Howells, still living at the time of the recording, must have been proud, and happier still had he known his ashes would soon lie next to VW and Elgar in the North Quire Aisle. His magnificent hymn voiced a wholly appropriate ecumenical sentiment that gave the occasion a wider dimension. This was noticeable in the extra verse added to the National Anthem (Author Anon?), the fine setting by our own Director, Sir David Willcocks, to whom all credit for this recorded artistic showpiece should be given for his masterly handling of the choir. It was a day, too, to hear Holst, like H.H. once the musical director at St. Paul's Girls School, whose writing is still fresh and strong. This is a recording to give pride to all RCM past and present students and staff alike. Long may it flourish, and may its next hundred years be as fruitful.

RICHARD POPPLEWELL

This recording is available from the Centenary Appeal Organiser by post for £3.75 for the record and £3.30 for the cassette (including postage and packing), and £2.75 for each if collected from the Finance Office.

BOOKS AND MUSIC RECEIVED

Mention in these lists neither implies nor precludes review

Laura Campbell: 'Sketching at the Keyboard' (Stainer & Bell, £5.95)
ed. Sir Keith Falkner: 'Voice' (Menuhin Music Guide — Macdonald £8.50 paperback)
Robert Gerle: 'The art of practising the violin' (Stainer & Bell, £4.25)
Hungarian Music News 1982 nos. 5/6 and 1983 no. 1
The Royal Academy of Music Magazine no. 232 Summer 1983

Anthony Herschel Hill: Four Pieces for cello and Piano (Stainer & Bell £4.50)
Two Pieces for viola and piano (Stainer & Bell £4.50)
Audrey Piggott: 'Lalant' for voice and piano (Roberton 50p)
Alec Rowley: 'The Cherry Tree' for voice and piano (Roberton 50p)
R. Vaughan Williams arr. Robert Stanton: Six Studies in English Folksong for cor anglais or E flat saxophone and string quartet or string orchestra (Stainer & Bell £3.25)

SCHOLARS AND EXHIBITIONERS 1983/84

Leverhulme Studentships Geoffrey Govier, Michele Hedge, Noel Mann, and the Auriol and Carlton String Quartets.

Scholarships:

Alison Daniell	Lorna Anderson
Arnold Smith	Gerald Finley
Bartlett	Robert Irvine
Beckwith & Berkshire	Fergus Scarfe
Bles/Greg	George Mattar
Bluebird	Paul Clarvis
	Susan Gorton
	Alice Brewer
	Stephen Mason
Boult	Grant Llewellyn
Bristol	William Brewer
Bruce	Michael Bland
	James Casey
Carrie Levers	Neil Kelley
Carrodus	Susan Briscoe
	Rebecca Hirsch
	Caroline Ball
	Sarah-Jane Cox
	Susanna Gosbee
	Maeve Jenkinson
	Robert Bilson
Clark/Galer	Andrew Field
Courtenay	Melanie Marshall
Cumberland	Imogen Smith
	Paul Gardham
Devon/Wilts	Ieuan Jones
Dolman	Gonzalo Acosta
	Christina Hannah
	Peter Nall
	Natasha Reading
Dove	Caroline Dearnley
Edith Cromwell	James Doherty
	Judith Evans
Elsie Ratcliffe	Mary Wu
Eugen Gerin	Gabriel Amherst
Fishmongers	Ian Balmain
Friskin	Felicity Goodsir
	John Potts
	Antony Cross
Gayer	Damaris Wollen
	Glenn Williams
Gowland-Harrison	Robert Gibbs
Kiallmark	Rachel Ingleton
	James Lisney
Macfarlane	Mark Bennett
	Martin Wilson
	Marianne Malin
Melody Harrod	Mark Daver
Montreal	Cynthia Bartlett
Morley	David McClenagan
	Michael Whight
	Rolf Hind
Napper	Alexandra Bibby
Nora Cox	Ian Holmes
	Amanda Hurton
	Isabel Nyman
Opera	Vitus Chan
	Alison Charlton-West
Parry	Robert Farley
Phelps	Simon Conning
Sambrook-Jones	Matthew Brook
Satchell	Mark Dorrell
Sullivan	Michael McGuire
Victoria	Paul Ford
Wilson	Jeanette Murphy

Exhibitions:

Carrodus	Karen Potts
	Vanessa Hughes
Carter	Belinda Gordon
Cartland	Antoinette Cann
	Esther Georgie
	Claire Cann
Clementi	Lena Ching
Cooper	Miranda Zwalf
Dunn	Colin Davis
Dyson	Sarah Connolly
	Brigette Thomas
Frampton	Hsin Hsing-Chwen
Hewitt	Graeme Broadbent
Holmes	Christopher Cowie
Lyell-Taylor	Sarah Acres
McKenna	Graham Berkeley
Normand	Martin Gallery
Parker	Richard Shepperson
Procter-Gregg	Sian Davies
	Andrew Pearce
	Martin Robertson
	Mark Bebbington
	Helen Choi
	Deborah Crane
	David Craven
	Mark Denman
	Lois Geldard
	Melanie Haggard
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	Lindsay Martindale
Tiley	Ashley Thorburn

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The subscription year commences on September 1st. *The RCM Magazine* (three issues a year) is included in the subscription. *The Magazine* is available to non-collegians on payment of £2 per annum.

Contributions of news items are welcomed from RCM Union members; also articles of suitable interest, photographs, or poems. These should reach the Editor not later than the last week of term, for consideration for the following term's issue.

The Loan Fund is available for the benefit of Union Members.

The Union Office (Room 45) is open on Tuesday and Friday afternoons from 2 p.m. to 5.30 p.m.

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